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SATURDAY, NOVEMBER 6, 1897.

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LITERATURE

The Coming of Love, and other Poems. By Theodore Watts-Dunton. (Lane.)

THE lovers and students of poetry have reason to be glad that Mr. Watts-Dunton has at last issued a selection from his verse in volume form. That he is in no sense "a new poet" none knows better than the readers of this journal, whose pages he has enriched with so much of the best fruit of his poetic powers; and it is now a good many years since Rossetti, in a letter published in 1882, pronounced his sonnets "splendid affairs." Though the present is the first book of poems he has issued, sonnets and other pieces of his have figured in all the most notable of latter-day anthologies, with the result that many of them are familiar to cultivated people. It was, however, obviously undesirable that verse of such fine quality should remain "fugitive"—in the first place, because the poetry-lover was inconvenienced thereby, and, in the second, because the author himself was thus deprived of the full vogue and appreciation which were his due. Now that he has brought together, within the boards of a volume, a certain proportion of his already printed verse, adding to it a measure of verse not before printed, the public as well as the critical reader is able to realize, much more clearly than was possible before, the extent and character of his capacity as a poet.

Especially fortunate, both for public and for poet, is the opportunity now afforded for placing before the former, in its entirety, the long and important poem which gives the volume its title, 'The Coming of Love.' This has been seen hitherto only in parts—fragmentarily, at different times, and in different places. It is now submitted as a whole, greatly to its own advantage and to that of writer and reader. It is in two sections: 'Before the Coming of Love' and 'The Daughter of the Sunrise.' In form it is agreeably unconventional. It embodies the story of two lovers, told mainly by the man, in a succession of lyric utterances connected by threads of "stage direction" (for the poem is virtually a monodrama), and varied by letters from the

girl—a gipsy maid. In the first section the autobiographic narrator is pictured as a fervent lover of Nature—as an enthusiast, especially, for sea and sky. Herein Mr. Watts-Dunton reveals himself as one of the few who have got at the heart of the sea's mystery, and possess the ability to expound it. The opening pages of this section are full of the scent of wind and wave; they seem to exhale the "briny smell," the "living breath of Ocean, sharp and salt."

It is not sufficient, however, for a poet merely to do well what has been done well before, and in the second part of the poem Mr. Watts-Dunton is able to exhibit originality as well as power. He opens admirably with a genuine bit of passionate abandonment. The poet-lover has met and fallen in love with the gipsy girl, and rhapsodizes over the memory of the first kiss:—

If only in dreams may Man be fully blest,
Is heaven a dream? Is she I clasped a dream?
Or stood she here even now where dew-drops gleam

And miles of furze shine yellow down the West?
I seem to clasp her still—still on my breast
Her bosom beats: I see the bright eyes beam.
I think she kiss'd these lips, for now they seem
Scarce mine: so hallow'd of the lips they press'd.
Yon thicket's breath—can that be eglantine?
Those birds—can they be Morning's choristers?
Can this be earth? Can these be banks of furze?
Like burning bushes fired of God they shine!
I seem to know them, though this body of mine
Passed into spirit at the touch of hers!

Nature is now forgotten in the potent presence of love. The girl's personality (as the readers of this journal will remember) is a charming one, depicted with insight and with skill. Of course she is no ordinary "gipsy"; she is of a type very different from that which the popular mind associates with country roads near London. She is of the kind that is at once real and uncommon. That fact, however, has not rendered her portraiture any the more easy. Is it possible to make a girl talk and write in uneducated fashion and yet be "poetical"? Mr. Watts-Dunton shows here that the feat can be achieved. Rhona's letters are naturally without literary qualities, but the pathos of them is poignant for all that. The girl's devotion is as touching as it is complete. Her jealousy of a supposed rival is consuming. The upshot is tragic. Rhona has a gipsy suitor who, as she disdains and dislikes him, essays to kill her. She responds by pushing him in self-defence into the river, where he drowns. A gipsy girl who causes the death of one of her tribe and weds a "Gorgio" or "Rye" is, it seems, by gipsy law, herself doomed to death. So, after her brief married happiness with her "gentleman," Rhona disappears. She had promised once

To show her face some morn when hill and glen
Took the first kiss of Day.

And this vow is duly fulfilled—for is she not "the daughter of the sunrise"? Of the sunrise itself Mr. Watts-Dunton may be said to be *par excellence* the poet, the self-elected and adequate interpreter. Of sunset, as we all know, there have been many bards, but of sunrise English poetry has had but little comparable with that which we find in 'The Coming of Love.' It will be remembered by readers of Mr. W. Sharp's monograph that, on account of the haunting magic of this poem, Rossetti

intended to use one of the scenes for a picture—that depicted in the sonnet called 'The Stars in the River,' which he pronounced to be "the most original of all the versions of the Doppelgänger legend."

Nearly as long as 'The Coming of Love,' but simpler in structure, is 'Christmas at the Mermaid.' This describes a symposium at the famous hostelry. Shakespeare has left London permanently for Stratford, but all the other members of the Club are in session—Ben Jonson (who presides), "Mr. W. H." (whom Mr. Watts-Dunton takes the justifiable liberty of "imagining for himself"), Drayton, Heywood, and Sir Walter Raleigh, who, with a view to re-arousing in England the old anti-Spanish feeling, has brought with him one Gwynn—an ex-galley-slave, who had helped to cripple the Armada before it reached the Channel. First of all, the thoughts of the company gravitate towards the absent Shakespeare—"the star of revel, bright-eyed Will"—of whom his "brother," "Mr. W. H.," discourses in delightfully sympathetic lines. Then a friend of Marlowe's describes the manner of that poet's death. Next, Raleigh urges Gwynn to tell his stirring story—namely, how he and a number of other galley-slaves, pressed into the service of the Armada, contrived to overthrow their Spanish masters and capture the vessel in which they were immured. Gwynn has been called upon to act as steersman, and then it is that he beholds "a wondrous sight":—

A skeleton, but yet with living eyes—
A skeleton, but yet with bones like gold—
Squats on the galley-beak, in wondrous wise,
And round his brow, of high imperial mould,
A burning circle seems to shake and shine,
Bright, fiery bright, with many a living gem,
Throwing a radiance o'er the foam-lit brine:
"Tis God's Revenge," methinks. "Heaven sends
for sign

That bony shape—that Inca's diadem."

Gwynn has sent the soldiers below, and has ordered them to "pile arms." Then, when the storm is at its highest, he seizes the key, and "lets loose a storm of slaves."

We leap adown the hatches; in the dark
We stab the Dons at random, till I see
A spark that trembles like a tinder-spark,
Waxing and brightening, till it seems to be
A fleshless skull, with eyes of joyful fire:
Then, lo! a bony shape with lifted hands—
A bony mouth that chants an anthem dire,
O'erturning groans, o'erturning Ocean's quire—
A skeleton with Inca's diadem stands!

It sings the song I heard an Indian sing,
Chained by the ruthless Dons to burn at stake,
When priests of Tophet chanted in a ring,
Sniffing man's flesh at roast for Christ His sake.
The Spaniards hear: they see: they fight no more;
They cross their foreheads, but they dare not
speak.

Anon the spectre, when the strife is o'er,
Melts from the dark, then glimmers as before,
Burning upon the conquered galley's beak.

Among the "miscellaneous poems" which follow are some of the best known of the author's sonnets. Of these we venture to think that the tributes to Coleridge, to Keats, to Hugo ('At the Théâtre Français'), to D. G. Rossetti, to Omar and Fitzgerald, will have a permanent vitality. They are happy alike in conception and in execution; they have, at one and the same time, simplicity, clearness, and felicity of phrase. Those on Miss Rossetti, Tennyson, Oliver Madox Brown, and Prof. Jowett will always have a place in the literature of friendship.

One notes, too, the breadth of sympathy which has enabled Mr. Watts-Dunton to write so tenderly of Dickens—Dickens, at whom it is fashionable nowadays to gird and sneer. For the rest, we have in the lines 'To Pierrot in Love' a graceful piece of occasional verse, and in those on the Queen Katharine of Miss Terry an elegant example of courtly compliment. Under the heading of 'The Omnipotence of Love' there is a little story of a Bedouin child which is likely some day to rival the 'Abou Ben Adhem' of Leigh Hunt in the affections of the general reader.

Throughout the volume one is struck by the success with which the author, notoriously a master of the whole *corpus poetarum*, has contrived to maintain his own individuality alike in thought, feeling, imagination, and expression. The book is singularly free from echoes. Not only the matter, but the manner is the writer's own, and the manner is distinguished especially by directness and by vigour. Mr. Watts-Dunton has meditated, felt, and imagined for himself, and has expressed himself likewise in his own way.

Had William Morris lived, this volume (as the preface tells us) would have been printed at the Kelmscott Press, and would have borne Morris's name, therefore, on the imprint. As it is, it comes to us in neat and graceful guise, well fitted externally as well as internally for a place upon the shelves of all who can appreciate freshness and virility in poetic work.

Under the Red Crescent: Adventures of an English Surgeon with the Turkish Army at Plevna and Erzeroum. Related by Charles S. Ryan, M.B., in Association with his Friend John Sandes, B.A. With Portrait and Maps. (Murray.)

MR. RYAN apologizes for the delay in publishing his recollections by the reasonable excuse that a busy doctor has very little leisure, and that even if he had, personally he has not the gift of the ready writer. If so, Mr. John Sandes has it distinctly; the book is admirably put together, and the language is vigorous, terse, and well chosen. Nor is there any reason why the description of an historical event should not be delayed. We are not all newspaper correspondents at the tail of a telegraph wire, and there is such a thing as a history of the past. Of course an event of apparent magnitude at the time sometimes fades into insignificance or is totally forgotten in the course of years. But the siege of Plevna is not one of these ephemeral sensations: it lives among the great sieges of all history, and there will always be readers and students of an authentic narrative of its progress. Mr. Ryan, now a well-known doctor at Melbourne, was in 1877 a young Australian medical student—or rather he had just finished his medical course at Edinburgh as a supplement to his Victorian education. He was enjoying a rest, touring about Europe, when he heard that British surgeons were wanted for the Turkish army, then engaged in the Servian war, and he at once volunteered and was accepted. His services were employed chiefly at Widdin, before the declaration of war by Russia; at Plevna, from the beginning of the siege till after the third battle;

and lastly at Erzeroum, until the armistice which closed the siege.

The most interesting part of course relates to Plevna, for it was there that the Turks showed their fighting qualities in the greatest perfection. It is curious that most readers of newspapers sit at home and revile the unspeakable Turk, whilst the Englishmen who really know him and have served with him cannot restrain their admiration of his character, not only as "a first-class fighting man," but as a simple-hearted, honest, courteous, and even humane member of society. Mr. Ryan says all this and more; he guards himself about official corruption and the like, but of the ordinary private he writes with enthusiasm:—

"I was devoted to the Turkish army and the Turkish cause. I positively loved the great rough barbarians who bore their sufferings with such noble fortitude in my hospital, and during the whole of my time in Plevna I never had the slightest unpleasantness with a single one of them, and received always the greatest gratitude from them all.....No one could have gone through all that I had without being impressed with a feeling of the most profound admiration for the patience, courage, and heroic patriotism of the Turkish private soldier."

Many instances of the extraordinary endurance and power of bearing pain displayed by the Ottoman warriors occur in these pages, as well as of their dashing qualities in a charge or a sortie. Men would undergo the most excruciating operations without a groan, and frequently refused chloroform. All witnesses are agreed about the courage of the Turk, but Mr. Ryan upholds also his humanity. "It was astonishing," he says,

"at Sophia to notice the humane way in which the Turks treated the Bulgarians, who were to all intents and purposes a hostile people, and who never lost an opportunity of showing their hostility whenever they could do so with safety to themselves. During the whole of the time that I was in Sophia I never saw a Bulgarian ill treated."

The book abounds in stories of personal bravery, and an exploit of Ahmed Bey may be quoted as a typical example. This Turkish officer had killed seven Servians with his own sword during the final attack upon Alexinatz. The doctor writes of him with professional admiration:—

"I never in my life saw a man with such a magnificent physique. He was very handsome, splendidly proportioned, and of astounding physical strength. A few days before I met him he had been the hero of a feat about which all the troops in Nish were still talking. It seemed that Abdul Kerim Pasha, the commander-in-chief, while inspecting the troops one morning, casually expressed a wish that he could capture a Servian prisoner from the Servian lines. Ahmed Bey, who overheard the remark, rode up, and saluting, asked to be permitted to get the commander a prisoner. Abdul Kerim wondering gave the required permission, and Ahmed Bey, without another word, wheeled his charger, dashed the spurs into his flanks, and galloped off in front of the astonished detachment straight for the nearest Servian outpost. As he approached the lines half-a-dozen rifles cracked, for the Servian vedettes opened fire upon him, hoping to drop him on the wing. But Ahmed Bey galloped on unharmed, having deliberately marked down one sentry for his prey. The sentry emptied his rifle at the audacious horseman in vain, and too late started to run. Ahmed Bey swooped down upon him like a sparrow-hawk upon a landrail, and bending down grasped the man by the collar in an iron

grip and flung him without an effort across the saddle in front of him. Then he galloped back again, bending over his horse's neck as the bullets whistled over his head, and delivered his bewildered prisoner to the Turkish commander amid the delighted shouts of the whole detachment."

One is not surprised that Valentine Baker Pasha, who served with Ahmed Bey, admired his soldierly qualities; but surely a word of praise is due to the staying power of the cloth of which Servian collars are made. If personal pluck makes one a good judge of valour in others, Surgeon-Major Ryan ought to be an unimpeachable authority, for he did a deed (indeed, several) which in the English service would have earned him the Victoria Cross. The Turks were forced to retreat from a redoubt during their useless movement on Pelischat; shells were dropping amongst them, Osman Pasha himself had three horses shot under him, and the order to retire was given in a hailstorm of shot and shell. Two of the wounded had been left behind in the redoubt, and Mr. Ryan went back to save them. He found both severely wounded, but, dismounting, he managed to prop them on his horse, and led them slowly after the retreating force, already half a mile distant. The Russians were now only 400 yards from the redoubt, and the Turks were firing as they retired; so the doctor and his charges were between two fires. One of the Turks died of his wound on the way, but the other was brought safely into the lines by his preserver, who, singularly enough, escaped without a scratch.

Perhaps the trials and labours of his hospital duties called for an even greater courage than the rescue of these wounded men. Mr. Ryan draws a terrible picture of the scene in the yard of the hospital—a Bulgarian school-house—after the first battle of Plevna. Down the Nicopolis road, as far as the eye could reach, a long string of *arabas*—rough springless carts—jolted the wretched sufferers towards the little hospital, and all day Mr. Ryan and his fellow surgeons struggled against terrible odds with urgent cases, for which adequate time was wanting; it was not far from midnight when he finished his work by the light of candles stuck on bayonets. His description of the wounds he had to deal with is ghastly enough, but the redeeming features were always the heroic fortitude shown by these ignorant soldiers under intense agony, and—one is glad to add—the extraordinary recoveries they made, thanks partly to abstemious lives and the total absence of drunkenness. Some of Mr. Ryan's stories seem almost too wonderful for belief, and the reader feels tempted to inquire whether he kept a case-book in the midst of such a turmoil, or whether he had any notes to check the tricks of memory. But a man of his professional reputation is not likely to publish surgical impossibilities, and what to the lay mind seems incredible may doubtless be comprehended by the surgeon.

We have dwelt especially upon the things Mr. Ryan did, rather than on his opinions; yet there is much in his criticism of the war which deserves attention. Nor must we forget to refer to the many interesting notes he records of his colleagues and friends, whether surgeons, such as Dr. George

Stoker, or correspondents, as poor O'Donovan, Olivier Pain, Frank Power, and others — now dead to a man. The adventures of his Polish friend, the brilliant leader of many a charge, Prince Czestwertinski; the evenings with an uproarious Dr. Robert, supposed to be a Russian spy; and the author's narrow escapes from an anglophobe grandfather of some fair Roumanians, and, by way of change, from the shovels of infuriated scavengers, add variety and humour to a singularly exciting and interesting book.

Fifty Years of St. Peter's College, Radley. By the Rev. T. D. Raikes. (Parker & Co.)

THE average newspaper reader of the present day knows of Radley chiefly as a small public school which, with indomitable perseverance, sends an eight every year to Henley, to be defeated with more or less ease by Eton. The student of rowing knows that with the exception of its great rival no school turns out more distinguished oarsmen. The "Competition Wallah" styled it "a place of remarkably religious education and moderately sound knowledge"; and it is a little significant that though Mr. Raikes devotes several chapters to the athletic records of his school, the word "Honours" does not even appear in the index. Indeed, we take it that, though it has gained some scholarships, at both universities the arrival of a Radley freshman is awaited with more interest by boating captains than by those who take account of schools and triposes. Still, Radley turns out very good gentlemen, and has, with its somewhat younger sister of Bradfield, attained public-school rank in a very short time; for barely fifty years have elapsed since the Rev. William Sewell, of Exeter College—finding that the statutes of St. Columba's College in Ireland, which he also had helped to found, "especially those relating to the observance of the fasts of the Church, were being tampered with"—expressed, with the same motives, though perhaps not in the same terms as those ascribed by a well-known ballad to the late Dr. Caius, his intention of founding a college where Anglican principles should rule supreme.

An old family mansion near Oxford was rented; the Rev. R. C. Singleton, an Irishman whose scholarship unluckily was not equal to his vanity, but who had been head master of St. Columba's before its lapse, was appointed to the same post at the new school, under the somewhat affected title of "Warden," which his successors have retained; a large quantity of old plate, old furniture, and turkey carpets was purchased—for Dr. Sewell and Mr. Singleton, though sworn foes to the lust of the flesh, as manifested in a desire for apples and jam-tarts, seem to have had a weakness for that of the eye; an opening ceremony was held, embellished by the most amazing tomfooleries, a full account of which may be read in Mr. Raikes's pages; and the school was fairly started with three boys, and about twice that number of masters, or, as by another piece of absurdity they were called, "fellows." Mr. Singleton's reign did not last very long; those whose memories go back to the beginning of the fifties will remember the opinion of his

discretion and judgment held by persons friendly enough to the principles which Radley represented. Yet, strangely enough, during his four years of authority the numbers rose to eighty-four. One can only suppose that the demand for a school of the kind was so great that parents did not too closely scrutinize the quality of the article.

Then Dr. Sewell, like a second Hildebrand, openly assumed the power which he had from the first virtually wielded. He was at any rate a scholar, and though anything but a wise man, he seems to have possessed a certain "magnetism" which attracted to him not only his colleagues, but, in spite of the frequency and regularity of his floggings, the boys as well. "Radley boys adore the Reverend Sewell," says the writer above quoted, in a line of which Mr. Raikes has not failed to take note. He also slackened to some extent the extreme rigidity and austerity of Mr. Singleton's régime. "Climbing trees, and mustard," were, if our memory serves, specified by a Radley boy of the day as the most prominent among the additions to the joy of living brought about by the change.

But Dr. Sewell was no man of business, and ten years of his management saddled the school with a debt of 40,000*l*. But for the generosity of the late Lord Addington, then Mr. Hubbard, who made himself responsible for the debt and took the finances in hand, Radley must have collapsed. As it was, the effect of the shock lasted long. Public confidence was weakened, and though towards the end of the sixties the school was prospering both in cricket and in scholarship, the numbers decreased. In 1870 they fell below eighty, and though a rally took place they dropped again, till the end of the decade found them no higher than at the beginning. There was friction among the staff, and the tone of the school got lowered, both being no doubt symptoms of a reaction from the absurdly over-pitched standard, tending only to self-consciousness, which the founder had aimed at setting up. Radley was, in fact, sowing its wild oats previous to settling down into the career—respectable enough, after all—of an ordinary English public school. Mr. Wilson, afterwards Warden of Keble College, who was placed at the head of it in 1879, was a strong High Churchman, but a man of the world as well as a man of great ability. Under him and his successor the numbers have steadily increased, with one check owing to illness two or three years ago; the debt has long been cleared off; the school owns its premises and has a charter, and its future seems assured.

All this is told by Mr. Raikes and his collaborators in a handsome volume, copiously illustrated with "process" cuts. These are of the ordinary kind: groups of masters, views of buildings, and so on. Perhaps the most notable feature in these is, if we may venture on a personality, the gradual whitening of the Rev. G. Wharton's whiskers, as he appears, faithful to the school, in a series of groups extending over nearly thirty years.

The Letters of Elizabeth Barrett Browning. Edited by F. G. Kenyon. 2 vols. (Smith, Elder & Co.)

THESE two closely printed volumes contain "a selection from a large mass of letters, written at all periods in Mrs. Browning's life, which Mr. Browning, after his wife's death, reclaimed from the friends to whom they had been written, or from their representatives." A few passages had already been quoted by Mrs. Sutherland Orr in her 'Life of Browning,' otherwise they are absolutely new material, and it is not too much to say that they are the first adequate contribution which has been made to a real knowledge of Mrs. Browning. The two volumes of letters to R. H. Horne, published in 1877, have indeed a distinct value of their own, but a value, after all, only partial. Those letters were written mostly between 1839 and 1845, that is to say while the writer was still Miss Barrett. They are concerned exclusively with literary questions, and with literary questions more particularly interesting to her correspondent than to herself; and that correspondent, it must be remembered, was personally unknown to her. Within their limits they are full of interest, and they contain, here and there, passages of exquisite and subtle criticism, sometimes expressed with a sort of earnest brilliance, as, for instance, the description of Sappho, "who broke off a fragment of her soul to be guessed by—as creation did by its fossils." In actual literary criticism they are perhaps richer than the letters of the same period contained in the collection edited by Mr. Kenyon. But the inestimable value of this new collection is that it contains not merely interesting critical writing, but the intimate expression of a personality, from the time when, at twenty-eight, she writes on one page,

"I have been reading the Bridgewater treatise, and am now trying to understand Prout upon Chemistry. I shall be worth something at last, shall I not?"

and on the next,

"We have had a crowded Bible meeting, and a Church Missionary and London Missionary meeting besides."

to the time, twenty-seven years later, when the last letter, written in Florence, cries, "May God save Italy!" Here are letters written to the closest friends of every period: Mr. Boyd, the "dear Grecian" who gave her the "wine of Cyprus," Miss Mitford and Mrs. Jameson later on, Miss Browning still later, Mrs. Martin throughout, and Mr. Kenyon almost throughout, with letters to Chorley, Ruskin, and other less intimate friends, all written with the same beautiful sincerity of feeling, the same delicate frankness, the same womanly mind and heart. And what is perhaps more notable in them than any other single characteristic is their affectionateness. They are the most affectionate letters ever written: almost every correspondent is a "dearest," or "very dear," or "ever dear" friend; to almost every correspondent is she "ever affectionately yours." And yet no letters could be more free from that feminine quality which so often goes with this warmth of adjective: the quality of gush. She convinces you, every time that

she uses a loving word, that she means precisely what she says, and that therefore she says it, quietly, because it is meant. "I am stupid perhaps," she writes to Mr. Ruskin, "but for my life I never could help being grateful to the people who loved me, even if they happened to say, 'I can't help it, not I!'" At the end of her life, when she is tired in heart with many disappointments, she writes to a young friend, in one of her few bitter moments:—

"I congratulate you on liking anybody better. That's pleasant for you, at any rate. My changes are always the other way. I begin by seeing the beautiful in most people, and then comes the disillusion. It isn't caprice or unsteadiness; oh no, it's merely fate. My fate, I mean. Alas, my bubbles, my bubbles!"

But hers, indeed, were the eyes which can see the after-image of the bubble glittering under closed eyelids, long after that radiant life of a moment has melted into air. Such, and so pathetically seen in these pages, was her unswerving belief in Napoleon III., and in the yet more illusory good faith of the "rapping" spirits. And it is this same attitude of mind which imparts their extraordinary evenness to all these letters. Full of individual sympathy as she is, she writes to every one, not only from the same brain, but from the same heart. It never occurs to her to limit or restrain whatever feeling breathes within her as she writes. Always without self-consciousness, she speaks on and on, and we listen, as if a low-voiced woman, sitting in the evening by a fireside, turned now to one friend, now to another, smiling and speaking as if one were not better or dearer to her than another.

But let us look into these letters, so much "what letters ought to be—her own talk upon paper" (it is she who says it of Miss Mitford), trying to see something of the personality of whose growth they are so unconscious a witness. And these letters fall at once into two groups: the letters before her marriage and the letters after. It is difficult, yet not after all impossible, to realize that she was forty years of age at the time of her marriage. Up to then her letters are the letters of a girl, of a girl of genius, a learned lady, indeed, but always a girl. Then, suddenly, she is a woman, and she has dropped, as she crosses the Channel on that perilous, wise undertaking, all that was a weight in her learning and all that was unripe in her sentiment. The very way in which she takes suffering, so constantly her companion, is quite different; her very evasions of that fellow traveller, or guide perhaps, are new. First it was Greek, and Greek (one realizes more clearly than ever) was but one of those occupations which are the equivalent of narcotics. "You know," she answers a question from Mr. Boyd in 1842,

"I have gone through every line of the three tragedians long ago, in the way of regular, consecutive reading. You know also that I had at different times read different dialogues of Plato; but when, three years ago, and a few months previous to my leaving home, I became possessed of a complete edition of his works, edited by Bekker, why then I began with the first volume and went through the whole of his writings, both those I knew and those I did not know, one after another, and have at this time read, not only all that is properly attributed to

Plato, but even those dialogues and epistles which pass falsely under his name—everything except two books I think, or three, of the treatise 'De Legibus,' which I shall finish in a week or two."

This comes between news of "a carriage, a patent carriage with a bed in it, and set upon some hundreds of springs.....on its road down to me" at Torquay, and a reflection:—

"That life is short and art long appears to us more true than usual when we lie all day long on a sofa and are as frightened of the east wind as if it were a tiger."

It was under such conditions as these, then, and under the influence of a friend apparently so charming, unreasonable, and persistent as Mr. Boyd, that the Greek studies, which went to the making of the essays on Greek Christian poets, published in these columns, and the translation of the 'Prometheus,' were carried on. That they should have alternated with the reading of innumerable novels, in the intervals of creative work, was thus much of the nature of an accident, with which actual personal choice had but little to do. Æschylus and Gregory Nazianzen were but a substitute—the best at hand—for Browning and Italy. When Browning and Italy came, Greek went; there is scarcely a reference to it in any subsequent letter. It meant less to her, indeed, than it does to most people, for from the first, though she was not at first aware of it, in her strangely protracted girlhood, it was the emotional, and, in an emotional sense, the moral aspects of things which appealed to her.

All this while, certainly, she was writing some of her finest poetry, as well as "getting deeper and deeper into correspondence with Robert Browning, poet and mystic, and we are growing to be the truest of friends." And we see that as early as 1844 she had conceived the idea of some day writing

"a poem comprehending the aspect and manners of modern life, and flinching at nothing of the conventional.....Now I do think that a true poetical novel—modern, and on the level of the manners of the day—might be as good a poem as any other, and much more popular besides."

She looks around her, too, and sees in Tennyson "one of God's singers, whether he knows it or does not know it"; and at a very early date has met Wordsworth and Landor, and "felt the difference between great genius and eminent talent." Poetry is always the supreme thing to her, and seen clearly to be her life's work. But there is—now, as later—singularly little theory in respect to it, with singularly little sense of that labour which is art. For poetry always was to her, not an art, but a mission. In one of her latest letters she defines, for the first time, and with precise accuracy, her own conception of what it should be. "I have written," she says to Mr. Chorley,

"not to please you or any critic, but the deepest truth out of my own heart and head. I don't dream and make a poem of it. Art is not either all beauty or all use, it is essential truth which makes its way through beauty into use."

This is a beautiful and, in its way, an admirable definition. But by its enthronement of "truth" above beauty she is leaving room for all that intrusion of minor,

temporary, and distracting questions which has done so much to damage her own verse. It is true that she says "essential truth"; but what is "essential truth"? Surely, after all, one's own conception of truth; and how variable and uncertain that may be, in the heart of so womanly a woman, every reader of her poems knows. Of poetry as vision and of poetry as the art of verse she seems to have been but little aware. "Thought out coldly, then felt upon warmly," she says of her attitude towards "the facts of things." But no; every line of these letters shows how impossible it was for her to think coldly, to think without interpenetrating thought with feeling. It was more her loss that, as she says, "I don't dream." Never for a moment did she feel impersonally toward the art of poetry. And here we find at once her merit and her limitation.

The letter of eleven pages (vol. i. p. 286) written to Mrs. Martin from Pisa immediately after her marriage tells, for the first time quite adequately, the whole story of that best-considered of runaway marriages. This letter, invaluable in its revelation of all that was strongest in mind, frailest in body, and most sensitive in temperament, in its writer, full of nobility, tenderness, practical wisdom, cannot be quoted from without injustice: it must be read as a whole. And now, after this narrative, bridging the gulf between the old life and the new, begins the record of the new life; and, as has been said, the learned young lady of the earlier letters disappears, leaving the woman who looks round her in the world. At once the outer world comes into the picture, and, what she has "neither seen nor imagined the like of in any way," the Duomo at Florence: "teselated marbles (the green treading its elaborate pattern into the dim yellow, which seems the general hue of the structure) climb against the sky, self-crowned with that prodigy of marble domes." Soon she has recognized, by the thrill with which she finds it, that her real home and fatherland is Italy; and the old love of France—a literary love, dating from the time when she "used to be ministered to through the prison bars by Balzac, George Sand, and the like immortal improprieties"—becomes actual in the delight of Paris, the sympathy with French politics, and later on the longed-for meeting with George Sand:—

"And now, am I to tell you that I have seen George Sand twice, and am to see her again? Ah, there is no time to tell you, for I must shut up this letter. She sate, like a priestess, the other morning in a circle of eight or nine men, giving no oracles, except with her splendid eyes, and warming her feet quietly, in a general silence of the most profound deference. There was something in the calm disdain of it which pleased me, and struck me as characteristic. She was George Sand, that was enough: you wanted no proof of it."

She is at home in France at once, and almost her first comment is:—

"The clash of speculative opinion is dreadful here, practical men catch at the ideal as if it were a loaf of bread, and they literally set about cutting out their Romeos 'into little stars,' as if that were the most natural thing in the world."

She goes to see the 'Dame aux Camélias' on its fiftieth night, and here is her acute, characteristic comment:—

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"I disagree with the common outcry about its immorality. According to my view it is moral and human. But I never will go to see it again, for it almost broke my heart and split my head. I had a headache afterwards for twenty-four hours. Even Robert, who gives himself out for *blasé* on dramatic matters, couldn't keep the tears from rolling down his cheeks. The exquisite acting, the too literal truth to nature everywhere, was *exasperating*—there was something profane in such familiar handling of life and death. Art has no business with real graveclothes when she wants tragic drapery—has she? It was too much altogether like a bull fight."

Nothing shows us more clearly, in a single glimpse, the morbid sensibility ("I cried so that I was ill for two days," she writes to another correspondent) and at the same time the clear consciousness of things as they were which underlay that sensibility, neither having the least command over the other. Emotion in her was a kind of uncontrollable physical instinct, in which she paid her tax to humanity as heavily as the weakest of her sex. Scarcely before reading these letters, in which "And this time also I shall not die, perhaps," is almost her most emphatic sense of safety, could any one have properly realized how far her over-abandonment to emotion in her poems is a mere question of physical condition, from whose influence not the bravest soul in the world could escape. She was not, she could not be, one of those deep, secret, all but silent natures (like Christina Rossetti) in whom the heart, when it is hurt, does not cry; the tears had to come, and how often were they "tears of perfect moan"!

All through these letters, unchanging as they are in that deep moral earnestness to which a flitting sense of humour gives daily currency, there is a steady growth in intellect, in clearness of mind—a growth, as she calls it, "of soul." And so it is that the finest sayings come comparatively late, and get finer and finer to the end. Of her spiritualistic fancies she says:—

"You know I am rather a visionary, and inclined to knock round at all the doors of the present world to try to get out, so that I listen with respect to every goblin story of the kind." Of Miss Mitford she says:—

"She made mistakes one couldn't help smiling at, till one grew serious to adore her for it."

"Yes," she writes,

"there are terrible costs in this world. We get knowledge by losing what we hoped for, and liberty by losing what we loved."

And again:—

"Death is a face-to-face intimacy; age, a thickening of the mortal mask between souls."

But it should not be forgotten that this correspondence throws light, not only on the personality of Elizabeth Barrett Browning, but on the more difficult personality of Robert Browning as well. Her comments on him are at times of real critical value, as when she says "it is his way to *see* things as passionately as other people feel them." All that we read about Balzac and Stendhal and George Sand is a real addition to our knowledge of Browning. The child's remark:—

"I shall read all Dumas's [novels], to begin with. And then I shall like to read papa's favourite book, 'Madame Bovary'";

everything about Landor, and especially "Robert always said that he owed more as a writer to Landor than to any contemporary"; the account of Browning working at drawing and modelling because "he can't rest from serious work in light literature, as I can"; and pp. 434-6 of the second volume, written to Miss Browning, with their minute analysis: all these, and many other illuminating touches, are not the least interesting or important passages in the book. And, more than all, the picture which every page, from the year 1846 onwards, helps unconsciously to paint, the picture of a "marriage of true minds" unique in the history of men and women of genius: that is perhaps the most delightful gift to us in these varied and fascinating volumes.

NEW NOVELS.

What Maisie Knew. By Henry James. (Heinemann.)

CONSIDERING their nature and workmanship, Mr. James's novels appear with a frequency that is little short of surprising; yet 'What Maisie Knew' is in some respects as remarkable as anything he has written. Its importance, if not its pleasantness, must be certainly apparent to those on whom analysis of the finest quality and delicate delineation are not thrown away. The way in which Mr. James manages to preserve his poor little heroine, and yet to plunge her into a more than tainted atmosphere, is quite a masterly performance. Yet this constant approximation of a child-mind, especially such a one as Maisie's, to the doings of the horrid quartet of persons who principally dominate her fate, is to the reader oppressive and painful. So much is this the case that one questions whether Mr. James, with all his discrimination and power of selection, was happily inspired, even artistically, in choosing such ground. The situation may be in many respects but too real. One shrinks all the more from the lengthy view of the grimy channel in which the child's young life runs. It is as though one were forced to watch a flower caught in the eddies of a sewer, whirled back and forth, and round and round, on its turbid waves. The impulse to pluck it out may be inartistic, but it is there, and it occasionally spoils one's reading. It seems almost incredible that in the story there should be none to retrieve the child from her surroundings. And yet the sordid details are more suggested than described. The central idea is managed as only Mr. James, perhaps, can manage a difficult individual or social problem. His treatment of the mind of Maisie itself is constantly beyond praise in spite of the circumstances in which he has set her: the saddest, the most poignantly melancholy position, morally if not materially, in which a forlorn childhood can be placed. And what is more, he has left her there, not mitigating nor abating one jot of the evils. Yet in a sense he brings her forth unscathed and triumphantly through the ordeal. Maisie is redeemed by no outside influence, but only by the force of a singularly buoyant and innate grace of nature. Mr. James's remarkable sleight of hand or thought appears in the way he first penetrates, then reveals,

the child-mind. For, in spite of all her sad half-knowledge of some of the ugliest and meanest phases of life, she retains a child's heart and mind at their sweetest. What Maisie knew, or in spite of her undesirable opportunities did not know, is the real subject of this astonishing drama. The cleverness is cleverness of treatment more than cleverness of conception. The people who are her parents and those others who develop into step-parents are more or less of the pot-and-kettle type, if one may use so homely an expression. Wherever they may be gathered together there an ignoble and vulgar atmosphere is at once created. From first to last the child plays the part of shuttlecock in the sordid game in which they are engaged. Yet of their miserable cross-purposes we in fact see only as much as Maisie with her innocent vision perceived. She is not the angel type of child, but only a human child of generous temperament and instinctively fine breeding. How with her parents she comes by such qualities let writers on heredity decide. One thing we ask ourselves: Has Mr. James sufficiently allowed for the restraining influence of public opinion? Surely no people ever gave themselves away so completely as the wretched Beale and the monstrous Ida. Mr. James knows so very well what he is about that we are probably in error in holding the belief that the mother must for her own sake have occasionally made some slight attempt to what is called draw a veil. She is almost too crude to be true, and we find no suspicion of the occasional charm with which she is credited. And yet we know that Idas exist and are in our midst in a slightly modified form. The other members of the unengaging quartet are in sundry ways less obnoxious. The false positions, socially speaking, in which they all stand with regard to one another and to Maisie are so extraordinary as to be almost farcical. But all this is not what really exercises Mr. James's powers. It is simply, as it were, the mind of Maisie, and it alone, moving in worlds fortunately not realized.

In Kedar's Tents. By Henry Seton Merriman. (Smith, Elder & Co.)

THE admirers of Seton Merriman's novels will certainly enjoy his new story. The adventures of the chivalrous and reckless Irish hero while fighting for the Queen Regent against the Carlists in Spain in 1838 furnish a romance quite as exciting as 'The Sowers,' and told with greater neatness and vigour. The theatrical air which clings so obstinately about Seton Merriman's scenes and characters is as marked here as elsewhere; the world of his fancy is apt to be in very truth a stage, and most of his men and all his women merely players on it, but when this condition is granted it is only fair to say that the piece is very cleverly put together, that the scenery is admirable and the actors perform effectively. The extraordinary generosity which impelled Frederick Conyngham to take the blame upon himself of a fatal injury inflicted, by a wretched creature named Horner, in self-defence, upon Sir John Pleydell's son in a Chartist riot is not very convincing, but it serves the purpose of hurrying the Irishman to Spain to take service under the famous and gallant General Vincente. Here,

amongst picturesque surroundings, he makes love to the general's beautiful daughter, and quits himself valiantly in an excellent street fight at Toledo—by far the most striking scene in the book. The romance moves to a happy conclusion through many dangers and difficulties; if it is not very realistic, it is, at any rate, thrilling, highly coloured, and quite effective.

Sweethearts and Friends. By Maxwell Gray. (Marshall, Russell & Co.)

THERE are a good many books that suggest little or nothing in the way of remarks. 'Sweethearts and Friends' is of this kind. It might have been written by anybody—or nobody. Those who identify the name of "Maxwell Gray" with good work and stimulating psychology—there are such people—and expect to get them here are likely to be doomed to disappointment. The story (not in places, but *in toto*) reads like padding of a very empty sort. Or it is, perhaps, a mere pot-boiler. In any case we do not like it. It is about a girl who, in the seventies or thereabouts, became a doctor, and friends and sweethearts looked on or askance, and thought her action reprehensible. We suspect the book of slight anachronisms in minor matters, such as slang. Of dulness we more than suspect it; of that it is convicted on every page.

Dr. Luttrell's First Patient. By Rosa Nouchette Carey. (Hutchinson & Co.)

It is almost a surprise to find that such stories as 'Dr. Luttrell's First Patient' are still written. It would be still more surprising to know that they are really read. They do not seem as though they could meet the requirements of present-day novel-readers. This remark is rather to the detriment of readers than the writer. 'Dr. Luttrell's First Patient' is a thoroughly well-intentioned tale without a particle of mystery, wickedness, or excitement. It might be "cordially recommended to young girls," but, though one review might suffice to make them open it, ten would not be likely to make them read it. To be fair, alike to reader and writer, it should be added that though extremely innocuous, it is also excessively vapid.

The Raid of the Detrimental. By the Earl of Desart. (Pearson.)

THE intention of 'The Raid of the Detrimental' may be to induce mirth and lightheartedness in its readers. If that be so, it does not appear to have particularly well succeeded in its object. It may also have been designed to mystify and "intrigue," but in spite of some sharp and some dark sayings it only contrives to be a boring mixture of rather foolish or distasteful elements.

At the Cross Roads. By F. F. Montrésor. (Hutchinson & Co.)

'AT THE CROSS ROADS' has by no means all the merits of 'Into the Highways and Hedges'; yet it contains a good deal that is worthy of attention. The character of the heroine Gillian is clearly and carefully portrayed. She is modern to the fingertips, hard in grain, yet capable of intense and lasting passion, but entirely destitute

of the tender "clinging" ways of the maiden of earlier days. Gillian has in her nature depths of strength and patience, as is amply proved by her seven years' waiting for her convict lover. Her brilliant and amusing qualities, of which a good deal is said, are less apparent. There are some other people also well and consistently drawn. The book as a whole has, however, little charm, and the author's workmanship—never the perfection of art—has not gained since her first remarkable story. A startlingly good specimen of a selfish woman is presented in Gillian's mother. Her moral obliquity of vision is unconscious, but not exaggerated. We fancy that the author has a better grip of the ways of the "masses" than of the "classes." Perhaps this may be one reason why 'At the Cross Roads' is not so convincing as her earlier book. The manners and dialogue seem in this story not quite what they should be. They suggest a somewhat lower social stratum than was intended.

The Gadfly. By E. L. Voynich. (Heinemann.)

THE strength of this book lies in the terrible tragedy underlying its plot. Arthur at the commencement of the story is found devotedly attached to his father confessor Montanelli. The lad is a student at the university of Pisa, and the reputed son of an Anglo-Italian merchant at Leghorn. His friend is the director of a theological seminary, and has earned a high reputation in the mission field of China. Enthusiastic and nervous, Arthur has been inspired with the fervour of Italian aspirations which preceded the Mazzinian efforts of 1846. Deeply religious, he has endeavoured to combine this enthusiasm of democracy with his traditional faith, and the confessor temporizes with the conflict of emotions in his pupil. Poor Arthur (henceforth the Gadfly) is first physically crushed by severe imprisonment for partaking in the revolutionary movement, and then spiritually scared by the discovery that the saintly Montanelli is, in fact, his natural father. He breaks at once with his supposed relatives, the curiously philistine English merchants who tolerated him and suppressed their knowledge of his origin until his revolutionary escapade, and betakes himself to South America, whence, after terrible privations, he emerges thirteen years later to take a militant part against all foreigners and clericals. Arthur in his ingenuous stage is a little deficient in manliness. On his return as a case-hardened adventurer he falls into the bloodthirsty methods of an originally weak nature embittered. Yet the conflict of feeling in him; his love for his father in spite of his vindictive opposition to him; his easy reassertion of his influence over Gemma, the love of his youth, who has married his rival and been widowed during his exile; the contrast between his political ferocity and his tenderness to children and other weaklings, make him a rarely interesting figure. Even more so is the successful prelate and lifelong penitent Montanelli. The relations and conversations between the two when the cardinal finds his son again in the wounded and defeated conspirator, to whose death he is in a manner forced to consent on grounds of

public safety (though this incident is hardly supported by sufficient necessity), are treated with a masterly, if almost too ghastly wealth of detail, and the deaths of the unhappy pair are infinitely dramatic. Though the interest is concentrated in the hapless father and son, many of the minor characters, like the patient conspirator Gemma and her self-effacing lover Martini, are sketched with pains.

His Fault, or Hers? (Bentley & Son.)

THE title-page says this novel is by the author of 'A High Little World' and other books, and the publishers' advertisements say it is by "Deas Cromarty." It is in fact a remarkably clever sketch of life in a Yorkshire village "in the dales," and is the best piece of work we have seen from this writer. The story is quite simple, and is sufficiently indicated by the title. The local dialect is rendered in the dialogue without distortion. We imagine the book will be of most interest to those who are familiar with life and scenery in Yorkshire.

Netherdyks. By R. J. Charleton. (Arnold.)

ONE who was "out in 1745" recounts the twice-told story of the march to Derby and of Culloden. The tale is told with some skill, and the difficulties of autobiographical narration are well surmounted. The love story with which such volumes are necessarily provided is slight, but adequate. On the whole, the book may be commended as best suited to the literary wants of boys and girls. It would be curious to learn the author's authority for using the word *back-shot* as early as 1744-5.

Le Rachat d'une Ame. Par Louis Énault. (Hachette & Cie.)

M. LOUIS ÉNAULT has been writing novels for forty years or more, and his latest book bears a strong family likeness to all his others. A great French lady, failing to gain a separation from her husband for his faults, settles in Roumania, and abjures her faith for the Orthodox communion in order to divorce her husband and marry a Roumanian prince. They bring out to them the daughter from her Paris convent in defiance of French law. The strong situation thus created is well handled, till the writer is crushed by the impossibility of getting his excellent people out of the mess he has got them into.

Le Rêve de Yanniri. Par Jean Psichari. (Paris, Calmann Lévy.)

M. PSICHARI writes admirably about Greece, but has not the trick of construction required for the modern novel. Some of his Parisian types in the present book are well sketched, but the story does not hold together. The cloven hoof of the newest fashionable style peeps out in such phrases as, "Il avait raison étrangement" and "Il était amoureux immensément," forms which are not incorrect, but the use of which has become a badge like the English undergraduate's use of "weird."

CHRISTMAS BOOKS.

MRS. MOLESWORTH is an old favourite with girls, and *Miss Mouse and her Boys*, illustrated by Mr. L. L. Brooke (Macmillan & Co.), will doubtless be heartily welcomed by the friends of her many predecessors. It tells how Miss Mouse, otherwise Rosamond Caryll, a sweet little grass-orphan from India, makes her appearance in the rough-and-tumble schoolroom of the Herveys. The opening seems to threaten a story of good influence, if not of conversion; but the reader's mind is presently relieved. The plot, if so it can be called, turns on the little adventure in which Miss Mouse becomes involved, owing to the special views of Justin Hervey on the subject of truthfulness and honour. Not that Justin is wicked or peculiar. Mrs. Molesworth has drawn, and drawn well, an average schoolboy, with the average opinions of his kind on such matters. The story would have been improved, not by being brought up to date, but by having its date brought up to it. There is not the faintest flavour of old time about it, although we are told the Hervey boys wore skeleton suits; and the men who remember the misery of these are nearer eighty than seventy. A Miss Mouse of the period, even if she had not just arrived from India, would scarcely have referred with a tone of weary familiarity to her railway journeys.

Meg Langholme (Chambers), another of Mrs. Molesworth's volumes, is a tale of fifty years ago. It is not a nursery tale; it is not even a schoolroom tale. The writer has not labelled it, but it seems to fall into the category of "books for girls." Meg is a charming heroine: from the time of our first glimpse of her, a tiny charmer of four, to the hour when we say goodbye and leave her a happy wife our affection never wavers, but our heart is wrung with sorrow for her severe and most undeserved misery. She has a handsome young lover who is brave and true; but, alas! Arthur Gladwyn is heir to a fortune which somehow depends on his marriage, and there is a villain who would fain have this fortune for himself, so poor innocent Meg is kidnapped and many strange things happen. There is a ghost, too, a "night-rider." Mrs. Molesworth's ghosts are always to be commended, and altogether '*Meg Langholme*' is an attractive book, and we prophesy that it will be widely read.

Few readers of '*Seven Little Australians*' and '*The Little Larrikin*' will lose a chance of possessing themselves of *Miss Bobbie* (Ward, Lock & Co.), or indeed of any child-story which Ethel Turner is kind enough to write. Perhaps some day we may tire of the Australian child, but at present our enthusiasm is great, and long before we reach the tiring-point we feel confident that our author will have found something else wherewith to delight us. Miss Bobbie is a winsome little heroine, and the pack of boys who become her playmates are exceedingly funny in their tricks and their manners. Our only quarrel with the book is on account of the agony of mind we endure whenever Bobbie is lost. We shall not tell how often this happens and why Miss Bobbie persists in losing herself. Those who are curious in such matters must read the story for themselves.

Tales of treasure trove will always find readers, and *The Luck of the Eardleys*, by Miss Sheila E. Braine (Blackie & Son), is a particularly good example of the genus. What the luck is and how it was lost and how it was found we do not feel inclined to tell. Miss Braine writes with much charm of manner, and she has a keen sense of humour: Dick and Hazel and the old aunts whom they manage are a continual source of delight. Dick is really a very amusing little being; he is also useful, for he finds the treasure; at least we think he did, but some people ascribe that great deed to Nelson, not the admiral, but a white rat of the same name.

But we are on the brink of betraying secrets and will say no more.

In *A Daughter of Erin*, by Miss Violet G. Finny (Blackie & Son), *Nell's Schooldays*, by Miss H. F. Gethen (same publishers), and *Poppo*, by Mrs. Isla Sitwell (Nelson & Sons), we have three books about girls, pleasantly written and quite easy to read, but in no way remarkable. Norah Herrick, the "daughter of Erin," is queen of the village, and when her father dies and an English cousin succeeds the old squire there is flat rebellion. The hated Saxon has no easy life; he is threatened and shot at in the orthodox manner; but the longest lane has a turning, and Miss Finny manages to reinstate her heroine without interfering with the cousin, and they all live happy ever after. '*Nell's Schooldays*' is a schoolroom story of the ordinary type, enlivened by the humours of a fascinating street-arab who becomes Nell's page. Nell and her schoolfellows are very advanced in their views: they form a society whose proper title is the New Society for the Correction of Parents and the Protection of Daughters; they have a magazine, and they discuss with much earnestness the follies of their progenitors; they are sometimes rather funny, but not often. Mrs. Sitwell's '*Poppo*' is a somewhat melancholy story, full of misunderstanding from beginning to end. Poppo has a lover of course, and she foolishly sends him a message by an untrustworthy girl, and so begins the quarrel which parts them. The lover has an uncle who puts away a bag of money in a safe place and straightway forgets all about it and accuses his nephew of stealing it. Hence follow exile and years of misery for the poor young man. The gloom continues as the story goes on, for though the bag of money is eventually discovered the exile finds a new love out in Australia, and poor Poppo is burnt. Poppo is quite a nice girl, and we are really sorry for her sad life and terrible death.

Messrs. Sampson Low & Co. issue two translations from the French of Jules Verne, whose works, original and translated, must by this time fill a bookcase of considerable size. Both stories are on lines familiar to his admirers. In *For the Flag* a pirate captain, the possessor of a submarine boat, recalls, if he does not altogether rival, the fascination of Capt. Nemo of the Nautilus, and we assist at the manufacture of an auto-propulsive engine charged with an explosive compound of the most destructive character. The orthodox catastrophe is reached when the half-mad French inventor, rather than fire on his country's flag, prefers to blow up the rocky islet to the west of the Bermudas which forms the pirates' hiding-place. The translation, made by Mrs. Cashel Hoey, reads easily, though there are occasional slips. "Affective faculties" is hardly an English phrase, and "trail up" is a nautical term which certainly does not denote loosening the halliards and furling the empty sails to the yards. *Clovis Dardentor* is a slighter story dealing with the humours and mild adventures of a party of tourists from the south of France. Any one visiting Majorca or making a tour into the interior from Oran might do well to take it as an auxiliary guide-book. Jules Verne's incidental criticism on French colonization is not without interest: "How does it happen that Algeria with its natural resources cannot support itself?" "It grows too many officials and not enough colonists."

The Revelations of a Sprite, by A. M. Jackson (Fisher Unwin), were confided to the ears of a little girl who, having stumbled upon strange spirit-compelling lore in an old MS. in her father's library, goes at midnight to a garret and draws a streak of water across the floor in the belief that "One will show himself to her." Her mind was, however, not of the poetically superstitious order. She was eminently practical, for she had a notebook in her pocket, and her desire was to interview a supernatural being

and write down all that she could learn of "the ways, the habits, and customs of the invisible folk." A sprite appeared who furnished her with some good copy and told her several very dull stories.

If any scholars, folk-lorists, or scientific persons generally take up *The Giant Crab* (Nutt), and find to their grief and indignation that the '*Jataka Book*' has been ruthlessly altered to provide amusement for youth, they must blame no one but themselves, for instead of a preface Mr. W. H. D. Rouse prints a "Warning" to all such persons, and refers them to the translation edited by Prof. E. B. Cowell, for the second volume of which, by the way, Mr. Rouse himself was responsible. Let us not therefore grudge the children this "ruthlessly altered," but most delightful book, which old and young will alike enjoy. The stories are excellent—simple as really old stories always are, but all the better for that, humorous, and full of lessons in kindness.

We began by reading *A Lonely Little Lady*, by Dolf Wyllarde (Hutchinson & Co.), as a child's story, and pitying the clever, imaginative, warmhearted little girl of barely eight years who was left so much to the companionship of Master Pinnock, her cat, and of Miss Price, a thin, plain, prosaic governess, who disapproved of fairy tales and was unhappy when "Brownie" her pupil looked "for fairy rings on the dried London grass in the Parks, but it pleased her when she asked the names of the different trees." Others will probably think it a child's story, too, but this is by no means the case, and even "in this so-called nineteenth century" not many mothers would like their children to receive it as such. The child's life is very well described, and the way in which she makes friends with her equally neglected and lonely father is touching. It is, however, unnatural to make a child of eight behave at a ball as girls of eighteen once used to do. The tragedy of Brownie's home is the return from India of the man whom her mother had loved and jilted for money and position nine years before, and Lady Lorraine's flight with him. This is rather well told, but why does Dolf Wyllarde write, "She was too conscious of the good effect of her attitude to convict even herself"? and why is Lady Lorraine's name turned into "Lallage"?

"Ex uno disce omnes." As Mr. Lang in the preface to *The Pink Fairy Book* (Longmans & Co.) tells us that "the Danish story of 'The Princess in the Chest' need not be read to a very nervous child," the present critic, though a child of a larger growth, naturally turned to it first. It was not alarming, nor will it much trouble the peace of childhood, for it has been altered, being "much more horrid in the language of the Danes, who, as history tells us, were not a nervous or timid people." Other stories also may have received some unconscious alteration, for not all of them have been translated directly from the languages in which they were originally taken down or written, but from translations into languages more easily understood of the translator. This method, of course, offers two chances of varying from the original instead of one only. All the stories are remarkably interesting and well chosen. The Sicilian are excellent and little known. The collection contains fairy and folk tales from German, Danish, Swedish, French, Catalan, Japanese, Greek, Slavonic, Albanian, Sicilian, Basuto, and other sources. One or two are variants of tales which have appeared in Mr. Lang's story-books of other colours, but there is variety even in a variant. Mr. H. J. Ford's illustrations are remarkably pretty.

Stories for Children (Gardner, Darton & Co.) have been written by Mrs. Molesworth in illustration of the Lord's Prayer, each clause of which is set before young readers in a pretty little tale, which not only explains its mean-

ing, but should also serve as example. All Mrs. Molesworth's juvenile books are good and interesting, but this is useful also.

Brer Mortal, by Mr. Ben Marlas (Fisher Unwin), describes the evolution of man in the style of 'Alice in Wonderland,' only Mr. Marlas is not Lewis Carroll. Brer Mortal crept out of his primeval swamp blind as any new-born kitten, and

"went creep, creep, creep until he came to the place where the Slugs and the Cutty Goats lived"; then

"he went creep, creep on his hands and knees for ages and ages..... There was a beautiful light always trying to steal through right ahead of him, but he could not see it,"

nor yet could the unhappy reviewer, "and there was something behind that would not let him rest, but he could not feel it,"

and then

"after a long while the mud began to get drier and drier, and at last he came to a place where the Moles lived,"

and they taught him to use his hands, and other beasts taught him other things, especially to beware of the "Paleo." He sees a "Cosm," and is afraid of becoming a "Godger." He is guided by finger-posts which tell him to "Follow his Knobs," and he falls in with a "Plam-Scalper" who wants "his Plasm off him"; then the "Formalistines" are on him, and the hosts of "Ism" and the "Reformalistines" set him, "a blinded captive, in their House of Grtrial." He escapes, and at last comes to the "Plain of The which stretches right up There." Even this is not the end of the book. How many readers will get even so far?

The First Book of Krab, by His Honour Judge Parry (Nutt), is a great advance on anything His Honour has written before, and his success will be enhanced by the fact that he has known how to make even the domestic black beetle interesting. His verses flow easily and ring pleasantly, and the illustrations by Archie Macgregor are decidedly good, and some of them strikingly so. Do artists never grow up? Can they never renounce their "pet names" in favour of their baptismal?

The Book of Verses for Children, which Mr. E. V. Lucas has compiled, and which Mr. Grant Richards publishes, is welcome, and for many reasons: first, because it seems to cater especially for the very little ones; also because the editor is at once independent and up to date in his selections; again, because there is so little in the volume that is hackneyed; and, principally, because in his choice of matter for reproduction Mr. Lucas appears to have been animated by a sort of humorous sympathy with the feelings and the wants of children. This is a book for children, not about them; and it is likely to give delight to many youngsters. We think the compiler accords too much space to the effusions of Mrs. Elizabeth Turner and of Ann and Jane Taylor—effusions more often namby-pamby than naïve. But he compounds for this small misdemeanour by bringing to the fore some excellent writers, whose work in this department is not so well known as it should be. The text is arranged very happily in attractive sections; there are some clever vignettes and pictorial end-papers by Mr. F. D. Bedford; and the binding, if a little delicate for juvenile handling, is bright and striking.

CELTIC LITERATURE.

The Book of Common Prayer in Manx Gaelic. Edited by A. W. Moore, M.A., assisted by John Rhys, M.A. 2 vols. (Manx Society).—John Phillips was Bishop of Sodor and Man from 1605 to 1633, and translated the Book of Common Prayer into Manx. A second version was made by the clergy of the island in 1765, and was printed, while Bishop Phillips's translation has remained in manuscript till the present day. The two volumes now issued by the Manx Society present the two versions in parallel

columns, with a life of Bishop Phillips, and an elaborate essay on the phonology of Manx Gaelic by Prof. Rhys. Phillips was a Welshman who had not acquired Manx till he was about thirty years of age. He had probably some native assistance in his translation, which is nevertheless, to a Gaelic eye, less idiomatic than the later version of the Manx clergy. Their version, too, like the Irish version of the Prayer Book and Bishop Bedell's Irish Bible, is profoundly influenced by its English original, and is not a piece of literature comparable to the English Authorized Version or to the Welsh Bible. It is chiefly valuable as a copious vocabulary of the language. The Gaelic language, before it was profoundly affected by its Saxon neighbours, English and Broad Scotch, had a literary form not absolutely uniform, but sufficiently so to be used and understood by educated men wherever the language was known. Students went from the Hebrides to Munster to study law under MacEgan or medicine under O'Hickey. When the famous poet Muiredach O'Daly provoked the rage of O'Donnell by killing his steward in Sligo about the year 1213 he fled first to Munster and then to Scotland, and in both places was able to repay his hosts by panegyrics which they admired as good literature. Early in the sixteenth century that delightful traveller through all the Gaelic regions, known as Cetharnach ui Dhomnaill, says in reply to a question of Black Hugh O'Donnell at Ballyshannon, co. Donegal, "I slept yesterday in the King of Scotland's home; I was in Islay one day, another in Cantyre, another in the Isle of Man, another in Rathlin, another in the Fews of Armagh." He went on to the castle of the Earl of Desmond in the south of Ireland, to that of MacCoughlan in the King's County, to O'Connor in Sligo, to O'Kelly in East Connaught, to MacMurrrough in Leinster, and to O'Donnellan in Meath, and in all these places he made merry discourse, and was well understood by the gentry at whose tables he sat. While the literary language was maintained in uniformity by the families of hereditary poets and historians who formed a learned fellowship, or, as they called it, Aes Dana, throughout the Gaelic principalities, the people of each district had their own dialectic peculiarities. The Aes Dana are no more, and pure literary Gaelic is almost extinct; but the peculiarities of the dialects may still be studied wherever Gaelic is spoken. The Isle of Man, remote and poor, never produced much literature, nor was able to support poets, and its dialect was reduced to writing in James I.'s reign by men ignorant of Gaelic literature or of the principles of Gaelic orthography. Thus, as seen in a printed book, it looks much less like the Irish, either of the Highlanders or of the natives of Ireland, than it really is when spoken. Thus "O Lord" is written in Manx "O hiarn," and in Irish "A thighearna"; but the sound of the two forms shows hardly any difference. "The man" is in Manx written "yn duyne," and in Irish "in duine"; but the sound is the same in both. Their phonetic spelling once mastered, Manx words present no difficulty to any one acquainted with the Gaelic of manuscripts. The text of these well-printed volumes of the Manx Society, and the painstaking essay of Prof. Rhys with which the work concludes, do all that can now be done to make known the words and the pronunciation of the Manx language. If during its purely Celtic times the island had ever produced a man of letters, he would certainly have written what could have been read in Ireland and in Scotland, and his name would probably have been preserved by Duaid MacFibris or Roderic O'Flaherty, or in some quotation made by one of the Aes Dana in Ulster or in Scotland. He would have used the words of this Prayer Book, but he would have written them like any other man of letters of his race, the descendants of Gaedhel Glas, and probably in

the handwriting used in Ireland and introduced thence into Great Britain. His style would have been free from the indications of English methods of expression which are to be observed in this translation.

Zeitschrift für celtische Philologie. Herausgegeben von Kuno Meyer und L. C. Stern. Parts I.-III. (Nutt).—*Anecdota Oxoniensia: Hibernica Minora*. Edited by K. Meyer. (Oxford, Clarendon Press.)—Prof. Kuno Meyer has long been the most active disciple in England of Mr. Whitley Stokes, and is in every way worthy of his master. The first three numbers of the Celtic review which he has issued with the co-operation of Messrs. Stokes, Strachan, and Lindsay, and other British and continental scholars, contain much valuable material, and the undertaking deserves to receive encouragement from all persons interested in Welsh, Breton, Manx, and Irish. One of Mr. Stokes's most interesting contributions is a version, with text and notes, of the abridgment of Marco Polo contained in the fifteenth century Irish manuscript known as the 'Book of Lismore.' Yule in his edition of Marco Polo mentions, and gives an extract of a few lines from, this text, but it has never been published before. Mr. Stokes has also printed a text, translation, and notes (including a glossary) of Michael O'Clery's copy of St. Cuimmin's poem on the saints of Ireland. The work, says Mr. Stokes, "must be classed with the many Irish *vevderiypapha*" St. Cuimmin died in 658, while some verbal forms in the poem prove it to have been written in or after the eleventh century. The first quatrain is:—

Carais Patraice purit Macha.
mac Calpuirn fa and riaghall
c'init co c'adice gan biadh
nochar mó p'ian d'ó p'lausaibh,—

which Mr. Stokes translates:—

"Calpurn's son Patrick, of Macha's fort, loved—high was the rule—(to be) foodless from Shrove-tide to Easter: none of his penances was greater,"

with the comment:—

"If, as I conjecture, the first line contains the gen. sing. of a loan from the French *fort*, the poem can hardly be older than the twelfth century, when French words began to enter the Irish language."

A third contribution of the same editor is entitled 'A Celtic Leechbook,' and is an edition of a manuscript in the University Library at Leyden, thus described:—

"The third ms. consists of a single fragment of parchment, forming four mutilated pages, of which the first is in a good Irish hand of the ninth century, while the second, third and fourth are in another and coarser script, generally resembling the Old-Irish, but differing in the shape of the *t*, which rises a little above the line, and is sometimes hardly distinguishable from *c*."

It is an imperfect Latin medical treatise of uncertain origin,

and contains a number of neo-Celtic words. Of these one is Irish, and the rest are British words for plants, trees and other components of the mediaeval *matéria medica*. That these words are not Cymric is clear from the absence of a prothetic vowel in *seau* 'eldertree' (Cymr. *ysgan*), *atlanas* 'the lesser plantain,' and *spenn* 'thorn.' That they are Old-Breton and not Cornish is probable from *hoiarn* 'iron' (Corn. *hoern*), *hualbarr* 'mistletoe,' now *iselvarr*, a word peculiar to the haut-vannetais, and the two loanwords from the French, *till* 'limetree' (Fr. *tille*) and *guoad* 'woad,' O. Fr. *guaid*, now *guède*."

The *Zeitschrift* is partly in English and partly in German, and in the latter language Prof. H. Zimmer has some learned 'Beiträge zur Erklärung irischer Sagentexte.' Prof. J. Strachan has edited a Manx song repeated to him by Thomas Kermodé, of Bradda, near Port Erin, in the Isle of Man. It is the history of a disconsolate lover and a faithless girl. Mr. Strachan's rendering of the Manx may be illustrated by the last couplet:—

The snow of Greenland will grow red like roses
Before I can forget my love.

Mr. D. O'Foharta, of Calla National School, co. Galway, has published two interesting tales

taken down (one by a nameless pupil and one by himself) from the recitation of old women, 'The White Hound of the Mountain' and 'The Shining Sword.' Father Richard Henebry, a Waterford man, who has supplied Prof. Strachan with much useful information, publishes a song by William English, an Augustinian friar of the last century, whose works were long popular in the south of Ireland. It is a series of extravagant jokes on a tub containing the alms of many farmers' wives, paid in lumps of butter of diverse colours and conditions. At the end of each part of the *Zeitschrift* is a summary of recent publications, not quite so complete as it might be, but containing, amongst other useful notes, a criticism on the facsimile of the 'Yellow Book of Lecan' recently published by the Royal Irish Academy. Several pages of this facsimile are illegible, while the original is distinct enough to be read without much difficulty. The book is far from creditable to whoever was charged with the technical part of its production. Every scholar who has purchased this expensive facsimile will agree with Prof. Meyer:

"The mischief once done, it was the plain duty of the editor to point out in his Introduction what the actual state of the original is in those cases in which the photographer has been unsuccessful. This he has unfortunately not done. There is not a word of explanation on so important a point. Yet it is evident that Professor Atkinson prepared his List of Contents not from the photographs, but from the original. In my opinion the least the Academy should do to make good this omission would be to send to every purchaser of their book a careful comparison or collation of the original with the published facsimile. The expense would be but a trifle compared with what the production of the book must already have cost. Unless they do so, the blame will attach to them of having thrown away an enormous amount of money on a book of little use to those for whom it is intended."

Prof. Meyer himself is a large contributor to the useful *Zeitschrift* he has instituted, and has published in it the tale known as 'The Cherishing of Connall Cernach' and that on the death of Finn, several Irish quatrains, as well as numerous criticisms.

His 'Hibernica Minora' is a fragment of an old Irish treatise on the Psalter, a piece of which the chief value is philological, though it is not uninteresting as a survival of early literature. As Prof. Meyer says:—

"The Fragment, then, I take it, is one of the few scanty and garbled remains that have reached us of the earliest literature of Ireland. The need for such a Commentary in the vernacular must have been early felt in the Irish schools; for the Psalter was the first book put into the hands of the clerical student."

A copious appendix contains several much more entertaining texts, such as 'The Story of Mac Dathó's Pig,' 'The Excuse of Gulide's Daughter,' and 'The Death of the Three Sons of King Diarmait.' The book concludes with a copious verbal index.

When to these works are added his numerous contributions to other publications, such as the *Gaelic Journal*, it will be seen how industrious a Celtic scholar is Prof. Kuno Meyer.

OUR LIBRARY TABLE.

MR. DAVID CHRISTIE MURRAY is so capable a novelist himself that his opinions of the work of other novelists cannot be without interest. *My Contemporaries in Fiction* (Chatto & Windus) deals not only with living writers, but includes essays on Dickens, Charles Reade, and Stevenson. Obviously others might have been added, e.g., Thackeray, George Eliot, and Trollope. Mr. Murray was, however, at liberty to select what contemporaries he pleased. His judgments are candid, but kindly; not profound, but thoroughly wholesome. The novelist (referred to in the prefatory remarks) who regretted that Mr. Murray wrote essays instead of novels was probably right. Mr. Murray modestly says he wrote to help "the average reader" to form just opinions; but the average reader is faithful

to his own favourites, and obstinate in his dislikes. Mr. Murray's criticism will not touch him if it shows flaws in his favourites, or merits in writers whom he neglects. Still, if there do exist average readers such as Mr. Murray has written for, they could not do better than to study his opinions and adopt them. In his paper on Mr. Rudyard Kipling there is a very just observation to the effect that genius discovers what is open to all if they could only see it. Going back in recollection to Mr. Murray's earlier work, it seems as if he was at one time on the track of discovering the itinerant showman. Possibly if, instead of criticizing his contemporaries, he had resumed working that vein it might have been better. Many readers at all events will hope that he will not abandon original work for criticism.

FROM time to time industrious contributors to the daily press send extracts from Indian papers to show the sort of stuff that is written by conceited baboos. It is funny enough once in a way, and a parody of such stuff is about equally funny. Mr. F. Anstey has worked the joke too hard. A page or two of his *Baboo Jabberjee*, B.A. (Dent & Co.), reprinted from *Punch*, seems amusing in a moderate degree, but 272 pages of it cannot keep one amused. If there are readers who find this book continuously exhilarating, they ought perhaps to be envied. It may at least be admitted that the standard of jocularity is well maintained; any page is as good as another.

MR. HOWELLS or his publisher (Edinburgh, Douglas) may be commended for bringing out two more neat little volumes of what are described as farces. The design on the cover is bad, but in all other respects the booklets are decidedly attractive. They contain an almost irreducible minimum of matter both in quantity and quality. A *Letter of Introduction* has some illustrations; *Five o'clock Tea* has none. The picture of a pretty American lady is the best thing in the two books. The literary matter is decidedly poor. The note "For leave to act, apply to the Publisher," seems superfluous, as the farces are not at all dramatic. Whatever is farcical in them seems to be unconscious. But they have a sort of interest if they show, as one may suppose they do, more or less accurately, bits of ordinary, well-to-do, vulgar middle-class life in Boston.

A *Servant of "John Company,"* by H. G. Keene (Thacker & Co.), is the author's autobiography, the record of his sorrows and his aspirations, written some years ago, it is said, for family purposes, and now revised for publication. Whether this may be defended on the ground of important public service exceptionally performed is open to reasonable doubt, and excuse must be sought for not, as is suggested, in a knowledge of the world beyond the four walls of his court-house, but rather in the manner in which his story is told. In so far as it amuses or interests readers, the writer may claim justification; where it wears them with woeful complaints of want of appreciation by his superior officers, or offends taste in references to them, it deserves condemnation. On the whole, we are glad to think that the good prevails over the bad, though undoubtedly a greater margin of safety is desirable. Mr. Keene's services in India extended from 1847 to 1882, a period during which many interesting events occurred; but his connexion with them was not immediate. He served, however, ten years under the direct rule of the Company, also throughout the Mutiny, during which he had charge of Dehra Doon and Mussoree; and after that he occupied under the Crown different situations. Several of his contemporaries achieved distinction, and are more or less known to the public. He mentions Sir Richard Temple, Mr. Hodgson Pratt, Lord William Hay (now Marquis of Tweeddale), John Walter Sherer,

Sir T. D. Forsyth, and Fred. Cooper, who was his shipmate on the voyage to India, and proved to be a man of much talent, ready in speech and action, and resolute. He was known and liked at Lahore when Temple, whom he delighted to chaff, was John Lawrence's secretary, and his conduct during the Mutiny was distinguished. Like many another able man, he was his own worst enemy, and it is pleasant to find from Mr. Keene's pages that, though dead long ago, he is not yet forgotten. The glimpses we get of these and other people lighten the book, and some of the stories, if not well founded, are well told. Here are two about Daniel Wilson, who was Bishop of Calcutta and celebrated for eccentricity during service or whilst engaged in family devotion, when he often introduced his guests' names in a manner more piquant than conventional:—

"A young clerical servant of the Company, newly arrived from home, was a guest at the Palace, awaiting orders, and instant with the domestic chaplain to get him a good station. The importunity reached the Bishop in due course, but for some days produced no response. At last, one evening, the decision was thus strangely imparted: 'Behold, O Lord! thy servants assembled under this roof, especially the Rev. Mr. ——. Cast over him thy protection, seeing that he leaves us to-morrow morning for the remote and insubstantial station of ———, naming one of the 'penal settlements' of the Service. Yet another yarn of a similar nature may perhaps be tolerated. A young chaplain, newly joined, was informed—by a practical-joke man at the Bengal Club—that the Bishop liked all the junior clergy to breakfast with him on certain mornings. The next day being one of them, the Reverend youth—who was one of the 'Private Secretary' type—appeared at the Palace breakfast-table, in pursuance of what he understood to be the etiquette; and he found the Bishop courteous to benevolence until the fatal moment of prayer arrived. Then his Lordship was quite unable to resist temptation, and, invoking the divine blessing on all present, included 'our young friend who has come hither without an invitation.' These quotations show that amusement may be found in Mr. Keene's pages; wisdom, too, is present, and appears in the chapter on the great revolt, in which he successfully impugns the opinion attributed to John Lawrence that there were no political reasons for the outbreak, as well as in sensible remarks concerning camp-life and the need for controlling the *ámra* or native staff in transactions with the people; unfortunately this good is blended with complaints of his treatment and his blighted career which become simply wearisome. The volume is well turned out, the type clear and good, whilst the illustrations by Mr. W. Simpson (from sketches by the author) are judiciously chosen and pleasingly drawn.

THE exigencies of chronological arrangement, which may have rendered it desirable that a "Library of Historical Novels and Romances" (Constable) should begin with the Anglo-Norman period, will perhaps account for the present reissue of Charles Macfarlane's *Camp of Refuge*. The best justification for the selection of this romance is, however, to be found in the critical introduction by Mr. G. L. Gomme, which is altogether an admirable and moreover an important piece of work. The contrast between the historical methods of the modern editor and the crude archaeological apparatus of a work written in the worst period of Victorian historical literature is most striking. At the same time Mr. Gomme's emendations are not made in any censorious spirit. His sole purpose is to bring his author's archæology up to date by a thorough process of "posting." It will be sufficient to give as an instance of this the reference to the latest and not the least valuable addition to the story of Hereward contained in Mr. Round's 'Feudal England.' As for the literary style in which the novel is written, it is perhaps a matter of taste, as Mr. Gomme admits, whether the literary method of Kingsley or that of Macfarlane is the better suited to conveying historical impressions. It may, however, be at least objected that the phraseology of 'The Camp of Refuge' would be equally suitable for a

KURDISH OR GYPSY.

Edinburgh.

OUR information about the Gypsies of Asia is so meagre that it is worth pointing out a fresh and unlikely source. In the Göttingen quarterly *Orient und Occident* (1864, pp. 104-6) is a 'Kurdish Vocabulary' of 102 words, contributed by Dr. Friedrich Müller, a Gypsiologist! Whether at Vienna or not he does not say, but in the tavern of the Golden Angel, where he generally passed the evening, Dr. Müller, on November 25th, 1863, met four wanderers on their way through from Urumiah in Persia. They spoke modern Persian and Turkish, and one of them "Kurdish as his mother tongue," in which he sang two or three songs, besides supplying the vocabulary. Now I know nothing of Kurdish, and have no access just now to books; but this I do know, that a large proportion of the words in this vocabulary are very good Rômani, some of them known to Gypsies all the world over, others more or less peculiar to the Asiatic dialects of the language. In the following list O. stands for Ouseley, who wrote on the Persian Gypsy dialect, 1823; N. for Newbold, Syrian Gypsy dialect, 1856; E. for Miss Everest, ditto, 1891; and P. for Paspatis, Asia Minor dialect, 1870. Dr. Müller gives *agir*, fire (cf. *ag*, N.; *eg*, P.); *bâp*, father (*bâb*, E.); *dar*, tree (*dâl*, E.); *dast*, hand (*khasht*, O.; *hasht*, P.); *kôr*, blind (*kori*, P.); *mas*, fish (*mâtcha*, P.; *matchê*, O.; *machchi*, E.); *mishk*, mouse (*mushk*, rat, P.); *nan*, bread (*manan*, E.); *nav*, name (*passim*); *pai*, foot (*pav*, O.; *bav*, P.); *panir*, cheese (*pendir*, P.; *banir*, Seetzen); *sar*, head (*sir*, N.; *serô*, P.); *shav*, night (*shou*, N.); *stir*, star (*siari*, P.); and *zor*, strength (*passim*), besides the numerals *yet*, one; *du*, two; *char*, four; *peng*, five; *sest*, six; *havt*, seven; *hasht*, eight; *nah*, nine; and *dah*, ten. To find an Asiatic Gypsy so far west of the Ottoman empire and at so recent a period has a high interest not merely for Gypsiologists, but for folk-lore generally.

F. H. GROOME.

BRUNETTO LATINI'S HOME IN FRANCE, A.D. 1260-6.

British Museum, October 27, 1897.

AMONG the numerous treasures of history and literature buried among the archives of the Dean and Chapter of Westminster in their muniment rooms in the Abbey is a valuable set of eighty or ninety notarial documents, relating to the monetary transactions between the Abbey officials and the banks of Florence and Siena in the reigns of Henry III. and Edward I. Whenever any business had to be transacted in the Papal Chamber at Rome touching the affairs of the Abbey and the elections of its principal officials, money had to be borrowed to pay the expenses of the Abbey agents and proctors in passing their suits successfully through the Roman courts. In briefly cataloguing this series the other day I had the good fortune to light upon a notarial document entirely in the autograph of Brunetto Latini, the famous tutor of Dante, and the well-known author of 'Il Tesoro' and other works. These works were composed and written by Brunetto while in exile from Florence and living in France, between the years A.D. 1260 and 1266. Up to the present hour it has never been known whereabouts he lived in France. Boccaccio could only suggest it might probably have been at Paris, but this notarial document is dated "Apud Barrim super Albam [Bar sur l'Aube in Champagne] in anno dominice Incarnationis Millesimo ducentesimo sexagesimo quarto, Indictione septima, die quarta decima exeunte Apreli," and doubtless at Bar sur l'Aube Brunetto lived and wrote his splendid works.

The Westminster instrument is fifteen inches long by eleven broad, and is a fine specimen of calligraphy. At the foot is Brunetto's notarial mark, and the signature "Et ego Brunettus Latinus de Florentia Notarius predicta coram me acta Rogatus publice scripsi."

Dr. Guido Biagi, head of the Laurentian Library at Florence, happened to be reading in the Museum library during the week I found it, and on my showing it to him he instantly recognized the hand, having seen at Siena other notarial documents by Brunetto written at Florence. Prof. Biagi most courteously procured me a photograph from Siena of one dated at Florence April 11th, A.D. 1254, which corresponds exactly in handwriting with the Westminster instrument. EDWARD J. L. SCOTT.

'THE SAVAGE CLUB PAPERS.'

Liverpool, November 1, 1897.

MY copy of the first volume of 'Savage Club Papers' is dated 1867 (not 1868). The second volume contains the date 1868 three times over, and the preface refers to the first volume as having been published one year previously.

THOS. ELLISON.

Savage Club, November 2, 1897.

As you still challenge my accuracy as to the date of issue of the second series of 'Savage Club Papers,' I would point out that it was the intention of the promoters to issue a volume annually. No. 1 was published towards the end of 1867, and a second edition of that volume was issued about March or April of 1868, but there was no change whatever in its contents. Volume No. 2 was not placed before the public until 1869, but, with the object of an annual issue always in his mind, my friend the late Andrew Halliday printed on the fly-leaf "for 1868," but the title-page bears date 1869. It is very likely that in some of the early copies the title-page was marked 1868, although the book was not really published until 1869. In verification of my statement I forward herewith a copy of vol. ii. for your inspection.

J. E. MUDDOCK.

* * The first series, entitled 'The Savage Club Papers,' with the date 1867 on the title-page, was published in 1866, and is so marked in the 'Catalogue of Printed Books in the British Museum.' The second series, entitled 'The Savage Club Papers for 1868,' was first published in December, 1867. In the *Athenæum* for December 7th, 1867, Messrs. Tinsley Brothers' advertisement on p. 781 states that "The 'Savage Club Papers for 1868' will be ready on Monday next." In our issue of December 14th, 1867, the advertisement of Messrs. Tinsley Brothers on p. 795 mentions "The 'Savage Club Papers for 1868,' to be ready this day at all booksellers"; and in the same issue the same volume appears in the list of new books. Consequently the book Mr. Muddock refers to as "volume No. 2" was placed before the public in December, 1867, and not, as he states, in 1869. We reviewed this second series in our issue of January 4th, 1868. We also refer Mr. Muddock to 'The English Catalogue,' vol. ii. (1863-72), p. 335, which he would do well to look at. The copy Mr. Muddock sends us is apparently a reissue, and it has misled him as to the date of first publication.

Literary Gossip.

MR. ARTHUR C. BENSON'S memoir of his father, the late Archbishop, will probably be published at the end of 1898 by Messrs. Macmillan. It will consist of a personal memoir, reminiscences by various friends, and letters and extracts from the Archbishop's private diaries, which were very fully and completely kept. Any letters of the Archbishop's or biographical particulars which ought to be included should be sent to Mr. Benson at Eton at an early date.

MR. H. WARINGTON SMYTH, who has just returned from Siam after a residence of five

years in that country, is engaged in writing a book on Siam and the Siamese. His official employment in inspecting and controlling the mining industry on behalf of the Government led him into many out-of-the-way districts, which have not hitherto been described by any European. His book will contain an account of these journeys and of the mineral wealth and traderesources of the country. Mr. Warrington Smyth was in Bangkok during the time of the troubles with France in 1893, when the French gunboats forced their way to the capital. This incident, and the subsequent difficulties arising out of the treaties, including the part played by Great Britain, will be fully described in the forthcoming book, which will be published by Mr. Murray early next year.

Two lots of MSS. of considerable interest will be sold by Messrs. Sotheby, Wilkinson & Hodge on November 25th. The first of these comprises the original holograph letters on the natural history of Selborne addressed by Gilbert White to Thomas Pennant between August 10th, 1767, and July 8th, 1773, on which the famous 'Natural History of Selborne' was based. With the exception of four, the whole series is in the handwriting of Gilbert White. The second MS. is 'A Garden Kalendar,' from 1751 to 1767, in Gilbert White's own handwriting; it is in the form of a consecutive diary, and has not only never been published, but is practically unknown. Both these sets of papers have been in possession of the White family until the present time.

MRS. HENRY DE LA PASTURE, whose previous works, 'The Little Squire' and 'A Toy Tragedy,' were noteworthy for their pictures of child life, has written a novel dealing with characters of more mature years, the scene of which is laid in the West Country. The book will be published by Messrs. Smith, Elder & Co. in a few days under the title 'Deborah of Tod's.'

THE resolutions to be discussed at the Secondary Education Conference, convened by the University of Durham for Saturday next, will favour a central authority with an advisory council, representative local authorities, the co-ordination of schools, and the registration and training of teachers.

MR. BUXTON FORMAN'S bibliographical work on the late William Morris, which will be published by Mr. Frank Hollings in a week or two, is to be called 'The Books of William Morris described, with some Account of his Doings in Literature and the Allied Crafts.' The volume contains a good deal that is biographical, anecdotal, and critical, interwoven with the exact details of Morris bibliography, and has a considerable number of illustrations—designs by Morris, by Mr. Walter Crane, portraits, facsimiles of handwriting, &c. Besides minute descriptions of all the numerous *éditiones principes* and of their reproductions, there are very full lists of fugitive writings—articles, poems, letters, &c., published in magazines, reviews, newspapers, and other publications.

It is worthy of mention that a lady, Miss Cooke, has been appointed a member of the Court of Governors of Victoria University.

A CORRESPONDENT draws our attention to a statement made in the fifty-second volume of the 'Dictionary of National Biography,' s.v. Mary Wollstonecraft Shelley, that "everything of importance relating to Mary Shelley may be found in the biography by Mrs. Julian Marshall, written with great sympathy and diligence from family documents," and that "Mrs. W. M. Rossetti's memoir in the 'Eminent Women Series' is on a much smaller scale." This last truth must not dispense the student from consulting the smaller book, for the fact remains that Mrs. Rossetti had access to every paper in Mr. Buxton Forman's collection of Shelleyana, including hundreds of letters from Mary Shelley, while not one of those letters or papers was seen by Mrs. Marshall.

THE resignation by Miss Bishop of the post of Principal of Holloway College has excited general regret among her past and present pupils. She has been from its commencement the main factor in the development of the institution, and, after several years of patient labour, she has seen the number of students gradually grow until it has reached a hundred. It is all the more to be regretted that an ill-advised innovation of the governors should have brought about her withdrawal at the moment of success. A portrait of Miss Bishop is to be unveiled in the picture gallery of the College on the 20th inst.

A SECOND edition of Mr. D. J. Medley's 'Student's Manual of English Constitutional History' is in the press, and may be expected about Christmas. It is understood that the author has incorporated the main results of Sir Frederick Pollock and Prof. Maitland's 'History of English Law' and of the latter scholar's work on 'Domesday,' so far as they modify opinions previously accepted. The revised doctrine will thus be made for the first time accessible to general readers and to younger students, for whom these important treatises are too large and too severe.

THE death of the Rev. T. E. Brown, formerly Fellow of Oriel, and for some thirty years Head of the Modern Side at Clifton College, will awaken many regrets, although not much surprise, as his health had been failing for some years, and he had in consequence severed his connexion with the school in 1892. The boys in his house were greatly attached to Mr. Brown, and he exercised an influence for good upon the whole school. To the outside world he was known as the author of 'Betsy Lee,' 'Fo'c'sle Yarns,' and 'The Doctor,' works of a true poet, which have secured him a permanent, if not conspicuous place in literature. A man eminently straightforward and kindhearted, he was beloved by his friends, and can hardly have had an enemy.

MR. SHADWORTH H. HODGSON, formerly President of the Aristotelian Society, has in the press a new philosophical work, entitled 'The Metaphysic of Experience.' It consists of four books, distributed over as many volumes. The titles will be as follows: Book I., 'General Analysis of Experience'; Book II., 'Positive Science'; Book III., 'Analysis of Conscious Action'; Book IV., 'The Real Universe.'

OF the 'Struggles and Adventures of Christopher Tadpole,' of which Messrs. Downey & Co. are to produce a new edition, with reproductions from the original plates of the twenty-six etchings by Leech, there have been at least five editions since, and including, 1848. There was one so recently as 1893, with Leech's pictures. There was another in 1882, without them. There was one in 1864, with a portrait of the author. How far, one wonders, is 'Christopher Tadpole,' like some other things of the kind, kept alive by the genius of the illustrator?

THE Cambridge University Press will shortly publish 'The Story of Ahikar and his Nephew Nadab,' a lost apocryphon of the Old Testament (see Tobit xiv. 10), the Syriac and Carshuni texts, edited, with a translation into English, by Mrs. Agnes S. Lewis and Mr. J. Rendel Harris.

SIR RUTHERFORD ALCOCK, whose death we regret to see announced, was well known as a man of letters, and was the author of 'Notes on the Medical History and Statistics of the British Legion in Spain,' 1838; 'Elements of Japanese Grammar,' 1861; 'A Catalogue of Works of Industry and Art sent by Japan to the International Exhibition,' 1862; 'The Capital of the Tycoon,' 2 vols., 1863; 'Familiar Dialogues in Japanese,' 1863; and 'Art and Art Industries in Japan,' 1878. He also edited the journal of Mr. A. R. Margary, who was murdered in South-Western China in 1875.

THE 'Bab Ballads,' which their author, Mr. W. S. Gilbert, proposes to reissue shortly, with additions both to the text and to the pictorial illustrations, came out originally in 1868 (dated 1869), and soon ran into a second edition. Then in 1873 came 'More Bab Ballads'; and from these two volumes were selected the 'Fifty Bab Ballads' brought out in 1876 (dated 1877). Cheap reprints of the 'Ballads' appeared in 1882 and 1887.

THE Leadenhall Press will shortly publish an English translation of M. Edmond Demolins's 'A quoi tient la Supériorité des Anglo-Saxons?' a book which has evoked considerable discussion in the continental press. M. Demolins is best known, perhaps, as editor of *La Science Sociale*.

'THE ART OF DEER-STALKING,' by William Scrope—which is to form the new volume in "The Sportsman's Library"—was issued originally by Mr. John Murray, nearly sixty years ago. This, like so many old books, rejoiced in a voluminous title: 'The Art of Deer-Stalking, illustrated by a Narrative of a Few Days' Sport in the Forest of Atholl; with some Account of the Nature and Habits of Red Deer, and a Short Description of the Scotch Forests; Legends, Superstitions, Stories of Poachers and Freebooters, &c.' The illustrations consisted of engravings and lithographs after paintings by Sir Edwin and Charles Landseer and by the author. The book was reprinted by a Glasgow firm in 1883, the drawings of 1838 being more or less closely copied. Mr. Arnold's edition will have the frontispiece by Edwin Landseer and nine photogravures from the original plates.

A CORRESPONDENT writes:—

"It is worth remembering that the late Francis Turner Palgrave was not only, with

Woolner, in August and September, 1860, one of Tennyson's companions during that tour in Cornwall which supplied much of the local colour of the later 'Idylls of the King,' but that he and Tennyson were the witnesses to Browning's will, February 12th, 1864. Of this document John Forster (who died before Browning) was one of the executors."

THE next addition to the "Muses' Library" of Messrs. Lawrence & Bullen will be 'The Poems of Thomas Carew,' edited by Mr. Alsager Vian. There should be a public for a pretty and cheap edition of Carew's verse, and assuredly it cannot be said that the market is overstocked. Three or four years ago Carew found an accomplished editor in the Rev. J. W. Ebsworth, but prior to that his only present-day resuscitant had been Mr. Carew Hazlitt, in the sixties. There is reason to believe that to the last generation and the one preceding it Carew's best work was more familiar than it is to people nowadays, for it figured in the collections of Anderson and Chalmers, and three selections from it were published between 1810 and 1831.

THE Hon. Stuart Erskine's 'Guide to Braemar' is now in type, but, in consequence of the lateness of the season, will not be published until early next spring. Mr. Erskine is at present engaged upon a history of Kildrummie Castle.

A NEW association of secondary and university teachers has been formed in Ireland, for the special purpose, amongst others, of watching and attempting to influence the Intermediate examinations.

THE subjects of the essays for which prizes are offered by Mrs. Crawshaw in 1898 will be Byron's 'Marino Faliero,' 'Hints from Horace,' and 'Prayer of Nature,' Shelley's 'Prometheus Unbound' and 'Ode to the West Wind,' and Keats's 'Sonnets.'

ON the 10th inst. the Archbishop of Utrecht is expected to unveil in St. Michael's Church at Zwolle a monument dedicated to Thomas à Kempis.

GERMAN papers report regretfully that the appeal for the relief of the ex-captain and novelist Detlev von Liliencron, who is in straitened circumstances, has yielded very poor results. The sum of 4,450 marks only has been collected, which is insufficient to clear his debts. Would it not be well to place now at his disposal the sums which are sure to be collected after his death for a monument to his memory?

THE Parliamentary Papers of the week include a Second Report on the Museums of the Science and Art Department, with Evidence, Appendix, &c. (6s. 4d.); and the Fortieth Annual Report on the National Portrait Gallery (2d.).

SCIENCE

A *Memoir of William Pengelly, F.R.S., Geologist; with a Selection from his Correspondence.* Edited by his Daughter, Hester Pengelly. With a Summary of his Scientific Work by Prof. Bonney. (Murray.)

A CORNISH lad, equipped with no educational weapons except those obtained in his native village, goes forth to fight his way in the world, and after a short seafaring life teaches himself sufficient mathematics

to start as a teacher in Torquay; there he soon acquires reputation as a scientific lecturer, and gradually rises to a position of influence; and by untiring devotion to certain departments of science—notably the exploration of bone-caves—ultimately attains a distinguished position as a geologist. Such, in brief, was the career of William Pengelly. His was a life undoubtedly deserving of permanent record, if only as a stimulus to the struggling student of other days; and his younger daughter, Miss Hester Pengelly, is to be congratulated on having written, with graceful simplicity, a highly interesting memoir. It seems that her father was too busy a man to keep a systematic diary, but he was a copious correspondent, and many of his letters and those of his wife contribute to the making of the book.

As a scientific investigator Mr. Pengelly's fame is practically centred in the famous exploration of Kent's Cavern, near Torquay, a work nominally conducted by a committee of the British Association, but personally superintended by him for sixteen years. It was his intention to write a comprehensive work on the cave, but his daily duties, as long as his strength lasted, were of too engrossing a character to leave leisure for the realization of this intention. Although the activity of his pen is sufficiently attested by the fact that in the Royal Society's Catalogue considerably more than a hundred papers are placed to his credit, yet it was as a lecturer rather than as a writer that he was best known. Pengelly was a born lecturer, and while he was yet a cabin-boy his comrades would say to him, "Here, Bill, put up a mop and talk to that, for we have no time to listen to you." When a young man he was a welcome speaker at local institutions; and as his reputation grew his courses at Torquay on astronomy and geology attracted crowded audiences, including most of the winter visitors. His speech was fluent, lucid, and incisive, while his genial presence and exuberant humour made him a general favourite. Like all true teachers, he had the magnetic gift of attracting his students, and his own scientific enthusiasm always proved contagious. Some of his most notable discourses were delivered in London, at the Royal Institution.

Pengelly's desire for the general dissemination of scientific knowledge led him to several worthy undertakings. In 1837, soon after settling in Torquay, he was instrumental in reorganizing the Mechanics' Institution, and for upwards of twenty years laboured on its behalf. In 1844 Pengelly and a few friends founded the Torquay Natural History Society, and many years later he originated the Devonshire Association for the Advancement of Science, Literature, and Art. A good organizer and a most energetic worker, he was the leading spirit in these enterprises, and, though working for a livelihood as a tutor, gave up much of his time for the good of others. In 1850 we find him writing as follows:—

"I accidentally met the Earl of Wicklow and Lord Hatherton to-day, who asked me whether I delivered the lectures, on which I am at present engaged, on my own account, or if I am engaged by the Natural History Society. On being informed that I delivered them gratuit-

ously, they thought me wrong in doing so. Lord Hatherton advised me to pack up and settle in some larger town, where I should doubtless do greatly better than I am doing here as a lecturer, adding that no man in Torquay is so underpaid as I am; and, though it might be all very well to preach down money in the pulpit, it nevertheless is a good thing and a necessary one in this world."

People at Torquay seemed to think that Mr. Pengelly's time was public property. As his reputation widened everybody of importance who visited the place called upon him; and after Kent's Cavern became famous, he usually accompanied visitors to the cave. Had he been a man of leisure all this would have been pleasant enough, for he was naturally a social being, extremely fond of intellectual companionship; but having to work for his daily bread, the time spent in polite attention to visitors was a serious sacrifice. At the same time it brought him into friendly relations with all sorts of distinguished people, from emperors downwards, and the numerous references to these should make Miss Pengelly's pages attractive even to readers who care perhaps but little about the age of the lignites of Bovey Tracey, and would hardly share Mr. Pengelly's enthusiasm over the discovery of a relic of the sabre-toothed tiger. Here, for instance, is an extract from one of Mrs. Pengelly's letters, written in 1859:—

"This morning we had a two hours' visit from the Russian Princess Eugénie, the Countess Tolstoi, and one of the tutors. We were extremely pleased with them all. The Princess is not pretty, rather small features, a very good forehead, and evidently very intelligent, and extremely interested in what William told her. They looked at the corals and fossils, &c., which she seemed to understand thoroughly, and asked leave to come again and bring the younger ones, who were much disappointed at not coming with them this morning. I had a good deal of conversation with the Countess Tolstoi; she told me the eldest princess was on a visit to the Queen at Osborne, with her mother the Grand Duchess, and that they were greatly pleased with the Isle of Wight. She said the young princes and princesses are so happy here. I said, 'I suppose on account of being so near the sea.' 'Oh no,' she said, 'they have a palace on the sea-shore, a very magnificent one; but they enjoy being here and living in a plain, simple way.' The Grand Duchess telegraphed to the Emperor the other day after her arrival here, 'This is Paradise.'"

The Grand Duchess referred to was the daughter of the Emperor Nicholas I., and widow of the Duke of Leuchtenberg. One of the little princesses took lessons of Mr. Pengelly at Torquay:—

"Like so many of his pupils, she enjoys her lessons greatly, and is much attached to him. Countess Tolstoi says she keeps running to the window to see if he is coming. One day he had a very pleasant interview with the Grand Duchess. The Princess Eugénie said the other day after leaving us, 'I would rather have Mr. Pengelly's fossils than all my diamonds.'"

Pengelly was naturally endowed with all the essential characteristics of a genuine scientific worker, and if he had enjoyed the advantage of early training would undoubtedly have taken a foremost place in the scientific world. As it was he came very near to this position. He was a man of vigorous and logical intellect, seeking at all hazards the ascertainment of truth. His

scrupulous regard for accuracy gave special value to his cavern researches; for those who best knew the man and his methods felt safe in relying implicitly on his statements as to the precise conditions under which a given object happened to be found. Although a man of rapid intellectual movement, as well seen in his extemporaneous speaking, he was ever on the alert lest he should fall into error, either in observation or in inference, and his conclusions were the very reverse of hasty. Then, again, he was a man of marvellous industry. Prof. Bonney's clear review of his scientific work shows how varied were the subjects which engaged his attention; while his correspondence with old pupils, visitors, and others, grew so large as sorely to tax his energy. At one time, in early life, Pengelly is said to have been in the habit of working from five in the morning until midnight. No constitution could stand such strain for long. Those who knew his perseverance and industry, and yet saw how lightly he carried his labour—for he was a man of exceptional buoyancy of spirits, ever ready, with sparkling eye, for a good joke—will be rather surprised to hear from his biographer that he was considered to be a man of delicate health. In spite of this belief, however, he must have possessed a most vigorous physical constitution, for, with all his work and its incidental worry, he lived for upwards of four-score years. William Pengelly was born at East Looe on January 12th, 1812, and died at Torquay on March 16th, 1894. An excellent portrait, forming a frontispiece to the memoir, vividly recalls the cheerful features of the man.

Oil Colour Indicator. By Frederick Oughtie. (Published by the Author).—The object of this chart is to show how to produce the chief decorative tints, and it is well arranged for this purpose. Many men who are not really colour-blind fail to distinguish shades of colour from want of education, and such a chart as this, carefully studied, will enable any house painter to avoid mistakes due to this imperfect perception of differences of colour. It will, of course, be of no use to the really colour-blind.

THE REV. SAMUEL HAUGHTON.

No man in our generation has been more distinctively an Irishman and a Trinity College man than Samuel Haughton, who is gone after some years of failing health, not very old for his position, still young in his freshness and his temper, surrounded as young men are by a host of attached friends and admirers. Yet his life was only stretched to its span by the incessant care and affectionate sympathy of his sister and his son, who made the old man's home as bright and peaceful as a summer sunset. After many domestic troubles and trials in his earlier life, the clouds passed away and left him years of delightful sunshine, though his strength was waning, and he saw the night closing around him. In recent interviews with his friends he distinctly foretold his coming end, and preached resignation to the devoted guardian of his life. Nor did he fail to speak of the firm faith which so often coloured his scientific views, and made him in his day a champion of simple orthodoxy. He never exercised any spiritual charge, and the few remarkable sermons he preached were anything but those of a theologian; yet with the sceptic he would make no compromise, not even to reason with him, but would pour out upon him the bold expression of his contempt.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 2.—Mr. W. Morrison, V.P., in the chair.—The Secretary read a Biographical Record of the late President, Sir F. le Page Renouf.

SOCIETY OF ENGINEERS.—Nov. 1.—Mr. G. M. Lawford, President, in the chair.—A paper was read by Mr. R. F. Grantham, entitled 'Sea Defences.'

PHYSICAL.—Oct. 29.—Mr. Shelford Bidwell, President, in the chair.—Prof. Stroud exhibited the Barr and Stroud 'Range-finder,' both gentlemen contributing towards the description of the instrument. Prof. Stroud then exhibited and described 'A Footometer and Spherometer.'

MEETINGS FOR THE ENSUING WEEK.

- Nov.** Royal Academy, 4.—'Anatomy,' Mr. W. Anderson.
— 'Surveyors' Institution, 8.—Opening Address by the President.
— 'Geographical,' 8.—Introductory Address by the President; 'The Jackson-Harmsworth Arctic Expedition,' Mr. F. G. Jackson.
Tues. Civil engineers, 8.—'The Manchester Ship Canal,' Sir E. L. Williams.
Wed. Royal Academy, 4.—'Anatomy,' Mr. W. Anderson.
— 'Huguenot, 8.—Huguenot Inventors and their Inventions,' Sir C. P. Taylor.
Thurs. Electrical Engineers, 8.—'Accumulator Traction on Rails and Ordinary Roads,' Mr. L. Epstein.
— 'Mathematical,' 8.—'On the Poncelet Polygons of a Limaçon,' Prof. F. Morley; 'On an Extension of the Exponential Theorem,' Mr. J. E. Campbell; and Papers by Mr. R. Hargreaves and Prof. Forsyth.
Fri. Royal Academy, 4.—'Anatomy,' Mr. W. Anderson.
— 'Physical,' 5.—'The Isothermals of Ether,' Mr. J. Rose-Innes; 'Variation with Temperature of the Electromotive Force of the Biform of Clark Cells,' Messrs. F. S. Spiers and F. Twyman.
— 'Astronomical,' 8.

FINE ARTS

THE INSTITUTE OF PAINTERS IN OIL COLOURS.

THIS is a numerous collection, but the drawings, though not uniformly of the smallest dimensions, are most of them of exceedingly small value. Indeed, it is truly deplorable that of more than four hundred pictures, so few should be excellent and absolutely none first-rate. Yet we must not forget to be grateful to those who have reduced the number of hundreds and carefully hung the works admitted so that the galleries, as galleries, really look picturesque.

It is not possible, at the same time, to avoid feeling deep regret that two artists of renown contribute works so painfully inferior to what they have taught the world to expect from them, that it would be ungenerous as well as ungrateful to name them. Rather let us turn to the contributions of two ladies which we encounter in the first room: Miss E. Sprague's view of the interior of the entry of a modern house (No. 2), a bright piece of work, highly finished and solid, although the frame is too splendid and spoils it, and Miss H. D. Smith's *Reminiscence of the Naval Review, 1897* (3), somewhat coarse and opaque, and, unlike her neighbour's drawing, only too evidently a reminiscence, and not a study from nature. Miss Smith nevertheless shows sympathetic feeling for local colour, as well as for the colour of the sea in the deepening twilight of rough weather. Her ships, too, are well grouped, and the general effect is strong and sincere.

The landscape background of Sir James Linton's *Rest* (245) is most expressive, but the reason of the picture's existence is a good figure of a lady day-dreaming near the foreground, though its execution is rough and heavy for Sir James, who usually proves himself a thoroughly accomplished draughtsman and models drapery as finely as a sculptor.—There is a good deal of cleverness, a true sense of art, and grace of a voluptuous sort in Mr. G. W. Joy's *Lesbia's Sparrow* (257). With chastening such art as this might develop to finer things.—Mr. F. Dillon's *Grand Portico of the Temple of Isis* (298) has too much the air of being "done at home," and among its many good qualities, such as purity of colour and breadth of light and shade, that of being interesting is unfortunately not included.—The leering and haggard mask of a woman who is neither goddess nor nymph, which Mr. T. B. Kennington styles *Circe* (329), suggests that the painter means to be a moralist. Certainly he has not re-

presented the classic Circe. Still, there is some good painting in his big picture, as well as some good intentions.—Mr. J. C. Dollman has abandoned *genre* of another sort in order to paint a spirited and solid *Study of a Chimpanzee* (41) swinging in the air.—Mr. S. E. Waller is quite himself in *Keep my Secret* (111). Both the subject and the extreme cleverness of his design are what might be anticipated. A tall and somewhat withered equestrian has dismounted and shows to her horse a certain letter, at which that intelligent animal—Mr. Waller's horses are always almost human—looks sympathetically. As his pictures engrave unexpectedly well, we should not be surprised to see a very telling print of 'Keep my Secret.'—A rough but spirited sketch of a charge of Georgian cavalry is Mr. W. B. Wollen's *Inniskilling Dragoons at Tournay* (133); but we do not think it would do for a picture.—*The Equinoctial Gales* (221) of Mr. J. A. Lomax, two elderly gentlemen quarrelling, is, though rather hard and spotty, very fresh, somewhat vulgar, and full of movement, and the accessories are cleverly painted.

The admirable landscape which, from its sober colours and silveriness, Mr. Aumonier calls *A Grey Day* (9), is a most tender sketch from nature, and, if developed, would make a good picture, pleasant to live with.—Mr. E. F. Brewtnall, who contributes the too daring *Doomed* (38), is a well-meaning artist, possessed by poetic intentions, much of which is lost in pyrotechnics and paint, and but for its excesses his coast piece would be a fortunate as well as vigorous representation of lurid twilight, a wrecked galley, and a stormy sea.—When artists have something to spoil, it is better to paint in the flat and somewhat feeble manner of Mr. C. Kerr's *Help of the Helpless* (39) than as Mr. Brewtnall does. Mr. Kerr has depicted the place of a Norman village, in the middle of which a girl prays at the foot of the cross. The work is dry and rather opaque, still the effect is homogeneous, and the design spontaneous.—If Mr. E. M. Wimperis's large picture of a torrent in its rock-strewn bed, called *A Dartmoor Stream* (65), possessed more colour, strength of tone, and light, and if its motives were less hackneyed, it would be truer and more impressive.—There is much that is charming and delicate about Mr. C. W. Wyllie's *On the Medway* (173). It is harmonious in tone, and the gradations of the light are certainly subtle.—Another really good study, distinguished by its airy spaciousness, is Mr. J. Somerset's *The Medway below Rochester* (178).—We can also praise *The Common* (184), by Mr. A. D. Peppercorn; while the effect of a warm afternoon in summer upon the Dart, foliage, and boats has been secured by Mr. W. H. Bartlett in his *Dittisham Ferry* (218), which is capital, so far as it goes.—The water, too, and luminous sky of Mr. E. Hayes's *Alone on a wide, wide sea* (351) are excellent, despite their mannerisms and the glassy look of the forewater, where the waves are almost formless and, in their motions, hard to explain.—If it were not so slight and thin, as well as decidedly mannered, if not weak, Mr. A. East's *Between Abbeville and Amiens* (357) would be much more attractive than it is. Depicted with very choice, refined, and delicate tones and tints in grey weather and silvery light of the softest, this still backwater on the Somme, but for the defects we have mentioned, would be a really charming foundation of a fine landscape. The willows and spindling ashes of the foreground, and the just perspective of the water's surface, are good enough for anything.

Mr. H. Carter has looked too much at Heer Israël's versions of evening twilight in poor cottages for his *Old Highland Woman* (5) to be an independent work, and it is marked by that brownness of the shadows and half-tones which shows that

it is not painted direct from nature. However, it is well massed, powerful, and homogeneous, while the woman's figure is excellent.—Heavier than usual, somewhat spotty, and rather painty is M. Fantin-Latour's *Fleurs Variées* (8), but it is manifestly the work of an artist who, in a happier mood, has produced the far finer picture No. 16, entitled

Roses all aflame
Such as does summer bring,

a charming composition of colours and tones, firmly and frankly drawn, and deftly finished. No. 16, in fact, wants very little to be a first-rate specimen of the art of the ablest flower-painter in Europe. His much more ambitious *Diana* (292) is like a lovely, but artificial opera-scene, where a somewhat French "Queen and Huntress," who may be more fair than chaste, reclines amid the shadows of dense foliage, and is revealed to us by a bright gleam of light. The picture stands out amid its dull surroundings here almost as finely as *Diana* glows in her own light; it expresses an idea which is at once poetical and fresh.

Three good lapdogs appear in Mr. A. Wardle's *My Lady's Pets* (382).—Although it is below his usual level, Mr. E. Parton's large *"When mists steal o'er the land"* (400) is full of poetry, and, if it were less painty, would come near to being a good picture.—Among the contributors to this exhibition from whom we expected better things are Messrs. R. W. Allan, E. Bundy, B. Barwell, Joseph Clark, F. C. Cotman, F. Dadd, Val. Davis, S. M. Fisher, J. Fulleylove, J. Haynes Williams, G. C. Kilburne, C. E. Johnson, J. W. Nicol, J. Parker, A. Stokes, J. S. Sargent, A. C. Tayler, and G. Wetherbee. If none of these more or less capable artists can contrive to put together better pot-boilers the more is the pity, and the greater the condemnation of pot-boiling under any circumstances.

Fine-Art Gossip.

MESSRS. CHAPMAN & HALL will publish almost immediately a small book on 'Modern Architecture,' by Mr. H. Heathcote Statham, founded on lectures delivered to the Architectural Association of London. The first chapter, on "The Present Position," is practically a reply to the views enunciated in the book entitled 'Architecture, a Profession or an Art.'

WE are requested to state that the "sending-in day" of the New English Art Club's exhibition at the Dudley Gallery is fixed for Monday next, the 8th inst. It will be necessary for non-members of the club to obtain the written invitation of two members to submit not more than two works to the jury.

TO-DAY (Saturday) Mr. Dunthorne invites inspection of a collection of water-colour drawings, being "Gleanings from Italy," by Miss R. Wallis.

SOME of the pictures now on view at Mr. McLean's in the Haymarket are of more than ordinary interest, although there are not a few that we do not care much for. Visitors will be most attracted to the two small works of M. J. L. Gérôme, 'Le Rétiare' and 'Le Mir-millon.' The actions, attitudes, and expressions of the figures (the face of the retiarius only is seen) are designed with extraordinary care, spirit, and sympathy, and so are their costumes, weapons, and ornaments. As usual with the master, the finish is marvellous, but they lose a little in limpidity and brilliance through the opacity of the pigments and that hardness which, in his case, attends the researchful touch and the completeness of technique he always aims at. The retiarius has failed in the first casting of his net, and, being at a disadvantage, tries to rush upon his opponent and to confuse him with feints, cries, and insults, while the latter, standing on his guard, bides his time to use his sword

and shield. Next in interest to these is a large picture of a very different subject, Mlle. R. Bonheur's work of 1876, called 'A Herd of Wild Boars in the Fontainebleau Forest,' where the beasts are nearly life-size. In addition to these we commend to students 'Une Grande Dame' of M. G. Jacquet; M. A. Schreyer's 'Moorish Retreat before Kashbar' and 'The Siberian Post,' a capital instance of his painting of horses and tempest; E. Ellis's 'The Storm'; M. P. J. Clays's 'Dutch Coasters'; H. Moore's 'Bright Morning in Autumn with a Strong Breeze'; and M. F. Flameng's sparkling and Watteau-like 'The Bosphorus, Time of the First Empire': in the foreground a number of pretty women are embarking. Less attractive than these, but still good and characteristic of the capital painters, are M. V. Chevallier's 'Every Age has its Pleasure' and M. Jacquet's 'Haidée.'

THE Society of Miniaturists, which occupies part of the Grafton Galleries, has brought together a number of praiseworthy modern as well as older works. Of the former the following will best repay attention: Miss J. Crowhurst's 'Portrait' (No. 33); Mr. H. Heath's 'Winnie' (40); Mr. A. Praga's 'Miss M. Weinhold' (56); Mrs. K. A. Behenna's 'Dr. L. Ogilvie' (66); Mrs. C. Meyer's 'Leslie' (71); Miss E. J. Rosenberg's 'The late Mrs. Spender' (169) and 'Miss R. Spottiswoode' (170); Miss F. Cooper's 'Barbara' (189); Mrs. E. Barnard's 'Earl of Tankerville' (200); Miss D. Mann's 'Portrait' (235); Mr. H. H. Collyer's 'Miss R. Westwood' (236); and Miss N. Hadden's 'The Judge,' a cat (270). The older miniatures are a very mixed lot; indeed, while hardly any are first rate, but few are even second rate.

THE Dean and Chapter of Chichester, like other deans and chapters, do not seem to be happy unless they have some scheme for interfering with their old church. Besides an entirely new central tower and spire, and a choir and Lady chapel rejuvenated, they must needs have a new west front. The present front has already undergone "restoration," but is without its north tower, which is said to have been taken down on account of its ruinous condition by Sir Christopher Wren. It is now proposed to erect a new one in mockery of the other. It should be remembered that this would be within 100 ft. of the picturesque detached bell-tower, the view of which would be greatly injured by it, and we hope intending subscribers may take warning. A print of the proposed work is now being circulated without the architect's name. What are we to infer from this? Needless to say, the architect is Mr. Pearson.

PROF. ERNEST GARDNER proposes to try the experiment of vacation classes in classical archaeology, to be held at University College next January, with the object, chiefly, of giving public-school teachers the opportunity of studying and discussing the results of recent researches in Greece. Mr. Arthur Evans and Prof. Percy Gardner will be the other lecturers. There will be demonstrations also at the British Museum.

At the sale by Messrs. Alexander, Daniel & Co., of Bristol, of the paintings and drawings in the collection of Mr. Fussell, 'A Moorland Road,' by Mr. Leader, fetched 52l. 10s., and a 'Landscape,' by J. B. Pyne, 43l. The engravings fetched better prices, two by David Lucas, after Constable's 'The Lock' and 'The Cornfield,' bringing 84l., and that after Constable's 'Vale of Dedham,' by the same engraver, 55l.

MR. E. J. VAN WISELINGH exhibits at 14, Brook Street, a collection of works in oil and water colours by Mr. W. Estall.

THE admirable engraver and lithographer M. Charles Louis Courty, many of whose plates are well known in this country, died on Tuesday in his native Paris. He was a pupil of Gaucherel and M. L. Flameng. He gained a Medal (of the

single class obtaining before 1870) in 1868; a Third Class Medal in 1874; a Second Class Medal in 1876; in 1881 the Legion of Honour; a Medal of Honour in 1887; and a Gold Medal in 1887. At the last Salon he exhibited a noteworthy etching after M. T. Rivière's 'Salammbô et Matho.'

THE French water-colour painter M. Gaston Béthune, one of whose works is in the Luxembourg, died on the 26th ult., aged forty-three. The subjects of his pure, luminous, and limpid drawings were mostly derived from Provence and on the coasts of the Mediterranean.

ONE by one the most beautiful landscapes selected by Turner for his masterpieces are, so to say, degraded, if not destroyed. The latest instance is on the river bank at Mortlake, where two large houses of the Adam type remained almost unchanged since Turner painted in 1826 and 1827 his celebrated pictures 'The Seat of William Moffatt, Esq., Mortlake—Early (Summer) Morning' (R.A. 1826), and 'Mortlake Terrace, seat of William Moffatt, Esq.—Summer's Evening' (R.A. 1827). Both of these enchanting pictures were recently seen at Winter Exhibitions of the Royal Academy, when we gave their history. The lapse of seventy years or so had not then robbed the fine lines of trees, the garden lawns, the parapets on the river bank, of any of the picturesqueness Turner immortalized. It is true that the South-Western Railway Company long ago constructed an iron bridge which, though by no means the ugliest thing it is responsible for, cut off more than half the eastward view of the picture of morning. It is likewise true that about two years since the same Company added another and perfectly frightful triple-bow bridge wholly unsuited to the landscape. However, neither of these engineering feats was performed close to the house of Mr. Moffatt, and therefore both of them might, to a certain extent, be ignored by admirers of Turner, though much of the charm of the adjoining Barnes Terrace was destroyed by them. There is, however, no ignoring the presence of a big row of stables, a lofty wall of glaring stock bricks, and other amenities of a large parish stoneyard which it has pleased the local authorities to erect on the lawn of Mr. Moffatt's house.

AMONG the novelties of Parisian art now in hand and nearly completed is the new throne of oak, sculptured gold incrustations, embroideries upon silk, and other sumptuous decorations, which the Emperor Menelik has commissioned. It is designed in the Romano-Byzantine style.

THE Holbein Exhibition at Bale was opened on October 19th. The committee has issued an illustrated catalogue at the price of 50 centimes, containing reproductions of some of Holbein's drawings, of which the museum at Bale possesses so large a collection.

ARRANGEMENTS are being made for a German National Arts and Crafts Exhibition upon a large scale in 1899 at Dresden.

THE Italian caricaturist "Teja" has died at Turin, aged sixty-seven years.

THE sculptor Luigi Amici, who produced the tomb of Gregory XIV. in St. Peter's, has just died at the age of eighty-four in utter destitution in a hospital at Rome.

THE long-expected opening to the public of a vast and important hall in the Louvre occurs early this month. This gallery is situated between the Pavillon Denon and the Port Jean Goujon, and was formerly occupied by the establishment of the Prince Imperial; its vault is supported by columns sculptured by M. Fremiet, and it is among the noblest of the modern portions of the great palace. To M. C. Ravaisson-Mollien, Keeper of the Antiques in the Louvre, occurred the excellent idea of following the example of South Kensington, obtaining casts of the finest antique sculptures from all

the great galleries, and installing them in this hall, which, since the downfall of the Second Empire, has been shut up, if not empty.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
QUEEN'S HALL.—Saturday Afternoon Orchestral Concerts.
RICHTER Concerts.
ST. JAMES'S HALL.—Monday Popular Concerts.
QUEEN'S HALL.—Lamoureux Orchestral Concerts.

THE rendering of Tchaikowsky's 'Symphonie Pathétique' at the Crystal Palace Concert did not satisfy expectations. It cannot be imagined for a moment that Mr. Manns was wanting in sympathy with the work, but the *tempi* were, as a rule, slower than those to which we have become accustomed, and the general rendering of the symphony lacked refinement, a strange fault to find in connexion with the Palace orchestra. Miss Fanny Davies gave the fullest satisfaction in Mozart's Pianoforte Concerto in D minor, a masterpiece which it is recorded that the composer played at an early performance from memory, that is to say, without book. Beethoven's 'Leonora' Overture, No. 3, and the favourite Prelude to the third act of 'Die Meistersinger' were included in the programme, and Miss Ella Russell as the vocalist pleased her audience.

For once the name of Wagner was absent from an orchestral concert at the Queen's Hall, but the scheme of last Saturday afternoon under Mr. Henry J. Wood might be regarded as in some measure an "In Memoriam" concert, though with the exception of the Dead March from 'Saul,' the programme was, of course, arranged before the death of the Duchess of Teck. Though several members of the regular orchestra were fulfilling another engagement, and their places had to be supplied by deputies, extremely fine performances were secured of Tchaikowsky's 'Symphonie Pathétique,' the impressive overture named '1812,' and Beethoven's 'Coriolan' Overture. M. A. Rivarde displayed his splendid technique as a violinist in Saint-Saëns's Concerto in B minor, No. 3, a work written in a peculiarly grateful manner for the solo executant.

On the other hand, the final Richter programme—final, that is to say, for the present—on Monday evening, consisted entirely of excerpts from the Bayreuth master; and as an immense audience assembled, it would seem that the popularity of Wagner's music is in no danger of waning at present. Vocal items were prominent at this entertainment, for we had Hans Sachs's grand monologue "Wahn! Wahn!" from the third act of 'Die Meistersinger,' Pognier's address from the first act of the same work, and Wotan's "Abschied" from 'Die Walküre,' all delivered as to the solo voice by Mr. Andrew Black, who rendered the selections in his most conscientious manner. The purely orchestral items were the 'Faust' Overture, the Introduction to the third act from 'Die Meistersinger,' and the Vorspiel from the same comic opera. It should be added that Miss Marie Brema was highly impressive in Brünnhilde's final soliloquy from 'Götterdämmerung,' and that Mlle. Rosa Olitzka and Mr. Black took part in the fine opening scene between Erda and

the Wanderer from the third act of 'Siegfried.'

Contrary to the custom that he pursued for many years, Mr. Arthur Chappell has issued a somewhat elaborate prospectus concerning the Monday and Saturday concerts of the season, which were successfully inaugurated last Monday evening. He rightly commences by referring to the enforced retirement, by reason of failing health, of Signor Piatti and Mr. Ries, who have been so intimately associated with the enterprise since its establishment nearly forty years ago. Meanwhile, Mr. Chappell has secured the services of the Frankfort Quartet, consisting of Messrs. Hugo Heermann, Fritz Bassermann, F. Naret Koning, and Hugo Becker, for the opening performances of the season; and later on the Joachim Quartet will make its reappearance for seven concerts. Many engagements of eminent instrumentalists and vocalists are also announced. The first entertainment opened with Mozart's Quartet in c, the last and, on the whole, the finest of the six dedicated to Haydn. The ensemble playing in this was exquisite, and the same remark will apply to the rendering of Beethoven's sombre but concise Quartet in f minor, Op. 95. Strangely enough, there were no pianoforte solos, but Herr Heermann played violin pieces by Hubay and Wagner excellently, and Madame Blanche Marchesi, who has happily once more recovered her health, displayed exquisite finish in airs by Haydn, Gluck, and Schubert.

Though the famed Lamoureux orchestra no longer knows M. Lamoureux, the distinguished Parisian musician retains his power as a conductor, this being conclusively shown at the first of a series of London concerts at the Queen's Hall on Wednesday evening, with the splendid band now permanently associated with the building. The rendering of Beethoven's 'Eroica' Symphony may have suggested at times that Mr. Wood's force was not quite familiar with a new conductor, though the great work was, on the whole, brilliantly interpreted, as were Tchaikowsky's picturesque 'Hamlet' Fantasia-Overture and Wagnerian excerpts. There was a very large audience.

Musical Gossip.

THE Carl Rosa opera season at Covent Garden ended last Saturday night, and has left memories which are, perhaps, not wholly pleasant. The production of Lord Lorne and Mr. Hamish MacCunn's 'Diarmid' of course lent distinction to the enterprise, and there is reason to believe that the work may endure in spite of undeniable faults in the libretto. The company, however, is too ambitious. To offer a season at Covent Garden with a partly rehearsed orchestra and chorus, while the regular troupe are pursuing their course in the provinces, may be regarded as a piece of rashness scarcely justifiable in any sense. The fact, however, remains that the financial results are said to be satisfactory, and the hope may, therefore, be expressed that when the Carl Rosa Opera Company next visits London it will do so in its full strength, and maintain the reputation inaugurated nearly a quarter of a century ago in the metropolis by the lamented manager.

It was decidedly unfortunate that the fog on Thursday last week marred the effect of the recital of Greek popular music offered by Mr.

P. Aramis. Vocal and choregraphic illustrations were prepared by the distinguished Parisian musician M. Bourgaud-Ducoudray, the latter being presented with much grace, though hardly with correctness, by Mlle. Sandrini, the *première danseuse* of the Paris Opéra. A second recital is announced for Friday afternoon this week.

On Friday afternoon last week an interesting pianoforte and violin recital was offered by Messrs. van Dooren and Bromley Booth at St. James's Hall. The programme opened with a pleasant suite for both the instruments named by Hans Huber, a Swiss composer, born near Olten in 1852. His works deserve to be better known than they are at present in this country. In Bach's Chaconne in d minor M. van Dooren increased the impression he made at first, his tone as an executant displaying rich quality and his technique excellence in every respect. For Mr. Bromley Booth's interpretation of Beethoven's 'Waldstein' Sonata not much that is favourable can be said, as it lacked the masculine character imperatively demanded by the work, the touch being rather feeble and the style generally too feminine. What will be quite appropriate with respect to Chopin may be altogether out of place when Beethoven calls for consideration. The miscellaneous violin solos were really finely rendered by M. van Dooren; and songs—including Wagner's 'Die beiden Grenadiere,' a more dramatic, but less lyrical setting than that of Schumann—were artistically sung by Mr. George Fergusson.

THE first of six pianoforte recitals announced to be given by an executant named simply Busoni, but presumably Italian by birth, took place on Thursday afternoon in St. James's Hall. In a version which can only be described as a caricature of Bach's brilliant Organ Prelude and Fugue from the Fourth Book, Beethoven's final Sonata in c minor, Op. 111, and Chopin's entire set of twelve Studies, Op. 25, the pianist displayed perfect technique, if no higher qualities. The following recitals will, at any rate, be awaited with interest.

OUR readers may like to be reminded that 'Elijah' will be performed on behalf of the Royal Society of Musicians at the Queen's Hall on Thursday evening next week. The principal artists, who of course give their services, include Mesdames Esther Palliser, Stanley Lucas, Florence Power, and Hilda Wilson, together with Master Percy Hale, and Messrs. Lloyd Chandos, Reginald Brophy, Stanley Smith, and Watkin Mills. The chorus will include the boys' choir from the London Training School for Choristers, and the performance will be conducted by Mr. Randerger.

MR. W. H. HADOW, of Worcester College, author of 'Studies in Modern Music,' has written an essay on Haydn (considered as a Croatian, not a German composer), which will be published shortly by Messrs. Seeley & Co. It will contain several pages of Croatian popular tunes compared with passages from Haydn's works.

A WAGNER programme was presented at the Halle Concert in Manchester on Thursday last week, the scheme, of course, consisting of items perfectly familiar to musical amateurs, that is to say, from the Bayreuth master's music-dramas, with an increased orchestra under the direction of Mr. F. H. Cowen. It is said that the Manchester orchestra was never heard to better advantage, and Mr. Cowen may be congratulated upon this, as the late Sir Charles Halle, with all his merits, was not at home in conducting Wagner's music.

MISS ETHEL BAUER will make her first appearance this season at a concert to be held at the Queen's Small Hall on Friday next week under the direction of Mr. Ernest Cavour. Assisted by Miss Winifred Bauer, she will perform, amongst other items, Brahms's Sonata for Violin and Pianoforte in g major, Op. 78.

WE have received Syllabus A and Syllabus B of the examinations in music to be held next spring by the Associated Board of the Royal Academy and the Royal College.

WE hear that a monument is to be unveiled at St. Petersburg on the tomb of Peter Tchaikowsky to-day, the fourth anniversary of the composer's death.

PERFORMANCES NEXT WEEK.

- SUN. Orchestral Concert, 3.30, Queen's Hall.
- Concert, 3.30, Albert Hall.
- National Sunday League, 7, Queen's Hall.
- MON. Herr G. Liebling's Pianoforte Recital, 3, St. James's Hall.
- Popular Concert, 8, St. James's Hall.
- TUE. M. Jean and Mlle. ten Have's Recital, 3, St. James's Hall.
- British Chamber Music Concert, 8, Queen's Small Hall.
- Mr. Schulz-Curtius's Wagner Concert, 8.15, Queen's Hall.
- WED. Pallad Concert, 3, St. James's Hall.
- London Pallad Concert, 3, Queen's Hall.
- Carodus String Quartet Concert, 8, Queen's Hall.
- Royal College of Music Concert, 8.30, Imperial Institute.
- Mlle. Ella Pancer's Orchestral Concert, 8.30, St. James's Hall.
- M. Lamoureux's Orchestral Concert, 9.30, Queen's Hall.
- THURS. Messrs. Ross and Moore's Concert, 3, St. James's Hall.
- Royal Choral Society, 'Elijah,' 8, Albert Hall.
- Concert in Behalf of the Society for Homes for Wills and Strays, 5, Matinee Theatre, St. George's Hall.
- FRI. M. Husoni's Pianoforte Recital, 3, St. James's Hall.
- Royal College of Music Orchestral Concert, 7.45.
- Royal Society of Musicians' Performance, 'Elijah,' 8, Queen's Hall.
- Miss Ethel Bauer and Miss Margaret Barker's Concert, Queen's Small Hall.
- SAT. Orchestral Concert, 3, Queen's Hall.
- Crystal Palace Concert, 3.
- Popular Concert, 3, St. James's Hall.
- Orchestral Concert, 8, St. James's Hall.
- Polytechnic Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

LYRIC.—'The Cat and the Cherub,' a Chinese Play. By Chester Bailey Fernald.

GLOBE.—'The First-Born,' a Chinese Play. By Francis Powers.

THE two plays which, after a breathless race across the Atlantic, were respectively produced in London on Saturday and Monday last are adaptations of a sketch of existence in Chinatown, San Francisco, by Mr. Chester Bailey Fernald. Coming from the same source and depicting what, though under different names, are to a great extent the same characters, they have naturally a strong resemblance. Each tells a story of revenge for the murder of a son, and each is gruesome rather than dramatic. How far the life depicted is characteristically Chinese we are unable to say. Squalor enough to justify any amount of resistance to a Mongolian invasion is exhibited; there is very little employment of pigeon English, and the characters generally talk with an American accent and American forms of expression which they may have in part picked up in their association with the inhabitants of the Western States. The performance at one of the theatres may be seen. A strong love for the stage or for the most prosaic form of realism will be requisite to induce a visit to both. If asked which we recommend, we feel ourselves in the position of Steele when challenged, according to his own account, to pronounce on the relative merits of Bullock and Penkethman. Both, said Steele,

"are of the same age, profession, and sex. They both distinguish themselves in a very particular manner under the discipline of the crab-tree, with this only difference, that Mr. Bullock has the more agreeable squall, and Mr. Penkethman the more graceful shrug. Penkethman devours a cold chick with great applause; Bullock's talent lies chiefly in asparagus. Penkethman is very dexterous at conveying himself under a table; Bullock is no less active at jumping over a stick. Mr. Penkethman has a great deal of money; but Mr. Bullock is the taller man."

Some such humorous contrast, had we another Steele to shape it, is called for by the two versions in question. While careful to avoid any form of competition

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